

ANNUAL • TOUR OF THE WORLDS GREATEST DOG AND PONY SHOWS.



THE
WORLD'S
GREATEST

DOG & PONY
SHOW

BANDWAGON

MARCH-APRIL 1966

— AN —
AMUSEMENT ENTERPRISE
ORIGINAL IN ITS CONCEPTION
UNRIVALED IN ITS EXCELLENCE
POSITIVELY THE-**PREMIER-PATTERING**
NONE-THE-**PAGE-MAKER** FOR ALL, IN
MAGNITUDE ^{THE} **GREATEST** ^{NOVELTY} **UNAPPROACHED. NOTHING**
OLD IS RETAINED ALL THE NEW IS THE BEST. ANIMAL
INTELLIGENCE AS IT HAS NEVER BEFORE BEEN EXPLOITED BY TEACHERS
OF THE SILENT LANGUAGE. AN EXTENSIVE & DIVERSIFIED PROGRAM
IN WHICH THE HIGH MERIT EXCLUSIVE ORIGINALITY OF EVERY
FEATURE COMMENDS THIS AS THE
**GREATEST EXHIBITION OF BRUTE
SAGACITY AND ACQUIRED SKILL
ON EARTH. IT STANDS
ALONE.**



Vol. 10, No. 2

March-April 1966

Fred D. Pfening, Jr., Editor

Joseph T. Bradbury, Associate Editor

Fred D. Pfening, III, Associate Editor

Publication, Advertising and Circulation office located at 2515 Dorset Road, Columbus, Ohio 43221. Advertising rates: Full page \$30.00; half page \$18.50; quarter page \$10.00. Minimum ad \$5.00.

Annual subscription fees for the Bandwagon are \$5.00 and are due each May 1. Subscriptions received during the year will be charged the following: Those received in May-June, \$5.00; July-August, \$4.24; September-October, \$3.40; November-December, \$2.55; January-February, \$1.70 and March-April, 85c. Single copies 85c.

CIRCUS HISTORICAL SOCIETY, INC., Robert Parkinson, President, Route 2, Box 309, Baraboo, Wisc. 53913; Gaylord Hartman, Vice President, 1056 Jefferson Ave., Washington, Penna. 15301; Julian Jimenez, Treasurer, 1325 Commercial St., Atchison, Kan. 66002; John W. Boyle, Secretary, 3844 Euclid Ave., Cleveland, Ohio 44115.

DIRECTORS, DIV. 1 — Richard E. Conover, 927 Oakland Dr., Xenia, Ohio 45385 (Mich., Ohio, Ind.); **DIV. 2** — Paul R. Horsman, Jr., Fryeburg, Me. 04474 (Maine, Vt., N.H., Mass., R.I., Conn., Del.); **DIV. 3** — James Hassan, 6036 Webster St., West Philadelphia, Penna. 19143 (N.J., N.Y., Penna., Va., Md., Wash. D.C., W.Va., Ky.); **DIV. 4** — Freddie Daw, 245 Catalonia Ave., Coral Gables, Fla. 33134 (N.C., S.C., Ga., Ala., Fla., Miss., Tenn., Ark., La.); **DIV. 5** — Orlo J. Rahn, 405 S. Lincoln Ave., Davenport, Iowa 52804 (Wisc., Ill., Minn., Iowa, Mo.); **DIV. 6** — Ned E. Atchison, 217 E. Walnut, Columbus, Kan. 66725 (N.D., S.D., Nebr., Kan., Okla., Tex.); **DIV. 7** — Glenn R. Draper, 727 Albion, Burley, Ida. 83318 (Mont., Ida., Wyo., Colo., N.M., Utah, Nev., Ariz.); **DIV. 8** — Charles W. (Chang) Reynolds, 1706 Wagner St., Pasadena, Calif. 91106 (Wash., Ore., Calif.); **DIV. 9** — Edward W. Cripps, 159 Morrell St., Brantford, Ont., Canada (Canada).

ATTENTION SUBSCRIBERS

You will already have received or will soon receive your notice of renewal for your subscription to the Bandwagon.

Please place \$5 in cash, check or money order in the yellow return self addressed envelope and send back at once to the CHS Treasurer, Julian Jimenez, as shown on the envelope. Please do not forward this renewal to the Editor in Columbus.

If your renewal payment is not received by date shown on notice your name will be removed from the mailing list.

NEW MEMBERS

- No. 1505 William Taggart
Park Place
Salem, New York, 12865
- No. 1506 David V. Davis
530 N. 11th Street
Allentown, Pa., 18103
- No. 1507 John Hilton Nicholls
67 Hull Rd.
Croyden, Victoria, Australia
- No. 1508 Marcello Truzzi
43A Hasbrouck Apts.
Ithaca, N.Y., 14850

- No. 1509 Charles A. Koehler Jr.
5514 Briarland Dr.
Houston, Texas, 77035
- No. 1510 Robert Jay Messing
1156 Little Plumb Lane
Columbus, Ohio, 43209
- No. 1511 George Putnam
51 Washington St.
Rensselaer, New York
- No. 1512 Kenneth R. Utter
17209 Prest Ave.
Detroit, Michigan, 48235
- No. 1513 Frank M. Williams
1829 Maple Grove Ave.
Dayton, Ohio, 45414
- No. 1514 W. W. Deppe
515 Fourth St.
Baraboo, Wisc., 53913
- No. 1515 Calvin H. Bergner
R.R. #4, Box 64
Baraboo, Wisc., 53913
- No. 1516 Lawrence Higgins
75 N. Mountain St.
Montclair, N.J., 07042
- REINSTATED
- No. 721 David Price
904 Carolyn Ave.
Nashville, Tenn., 37216

THIS MONTH'S COVER

The courier of the 1898 World's Greatest Dog & Pony Show is reproduced in the original colors.

This show was a typical "Gentry Bros. type" operation and traveled overland. Burt Wilson collection.

CIRCUS HISTORICAL SOCIETY 1966 CONVENTION BARABOO, WISCONSIN Tentative Convention Program

(Registration Fee will be between \$2.00 and \$3.00. Banquet and Museum admission fee will be extra. In view of the several members who will already have their 1966 season Museum pass, as well as the several who are members of both CHS and CMB, it was deemed wise not to include these fees in the registration fee, to avoid duplication.)

THURSDAY, JULY 7

- 9:30-12:00 Noon Registration
1:00-5:00 P.M. Registration—continued
5:00-6:00 P.M. Open House—CWM
Research Center

FRIDAY, JULY 8

- 9:30-12:00 Noon Registration—continued
1:00-5:00 P.M. Registration—continued
5:00-6:00 P.M. Open House—CWM
Research Center
- 7:00-Midnight Bull Room (Baraboo Elks Club)
- 7:00-8:00 P.M. Bull Sessions
8:00-9:00 P.M. Old Time Circus movies
9:00-10:00 P.M. Special presentations & Bull session
10:00-11:00 P.M. More old time movies
11:00-MIDNIGHT Bull sessions

SATURDAY, JULY 9

- 9:30-11:45 A.M. Business Meeting & Final Registration (Elks)
12:00-1:00 P.M. Ladies' Luncheon, Herman's Restaurant (Joint CHS & CMB)
2:00-4:30 P.M. Hold Open for Baraboo Circus Parade (Tentative)
6:00-10:00 P.M. Joint CHS-CMB Banquet (\$3.00 per plate) (Elks)

DAILY MUSEUM EVENTS

(Admission \$1.75 adults, 50c children 12 and under. After paying admission once, exchange stub for CWM season pass, at office, which permits free access to gate for the remainder of the 1966 season. This offer applies to CHS, CMB & CFA members only, with their families.)

- 10:00 A.M. & 2:00 P.M.—Load and unload circus train.
11:00 A.M. & 3:00 P.M.—Circus Performance
Continuous concerts by steam calliope, unafon, air calliope and band organs. 4 buildings (former Ringling winter quarters buildings) loaded with historical circus displays. Beautiful 8 horse dapple gray percheron team on parade; Zweifel's Miniature Circus; tour of old Baraboo in open carriage; Barnum's life-sized side show under canvas; World's largest collection of circus wagons, and 31 circus railroad cars. No extra fees inside.

SPECIAL NOTICES

THE PRESIDENT'S COMMENT

One of the problems facing the CHS is that of developing a better system for nominating officers.

Usually, in the past, one slate, picked by the "smoke filled room" system, dominates the election. The illusion of selection arises in the form of a multitude of nominees whose very numbers defeat the intended goal of democratic, purposeful selection. As a result, what was intended to be a free and open nominating system has in fact the opposite result. Actually, we are still operating like a small circle of friends, when in fact we have become a society truly national in scope. What works for one will not work for the other.

There is no guarantee that this "smoke filled room" system will always produce acceptable candidates—or, that it will not someday fail to produce any organized candidates at all. It is time we up-dated our methods, in keeping with our new responsibility and growth.

Most organizations solve the problem by a nominating committee. It appears to me, however, that our membership is too scattered for this method. It is unlikely that such a committee could ever actually convene, and to do its job by correspondence would be cumbersome and difficult at best.

One of our directors, Dick Conover, has come up with, I believe, a worthy suggestion. He suggests that the annual CHS conventions of odd numbered years, be empowered to act as a nominating committee.

It is true we have not transacted business at our conventions for the simple reason that attendance at conventions often does not constitute a reasonable quorum of our total membership. But no committee requires a quorum, therefore our convention could well serve in the role of a nominating committee.

Our conventions need some responsibility. To serve committee functions, such responsibility could be achieved by our conventions, without infringing the final power of the membership.

The two candidates for each office, who get the most votes at the convention, would run against each other in the election. The final election would be run by a chairman, also elected by the convention, and would involve the entire membership, by mail.

Following the convention, any member who presents a petition, within a deadline, signed by a given number of members (10? 15? 20?) to the election chairman, would also be placed on the ballot. This would serve as an escape valve against any "rigged" convention—but would also prevent the promiscuous nominations with which we have been plagued in the past. Perhaps a district director should require a smaller number of petitioners.

I ask that all members think over this suggestion, and the problem. Communicate your reactions or alternate ideas to your directors or officers. We should aim for a by-law amendment vote in 1966.

Bob Parkinson

Re Lodging Reservations

A Reminder! Make your lodging reservations early. Baraboo is a summer vacation area, and motels may be full if you wait until the last minute. See motel listings in previous issue of (Bandwagon) (Little Circus Wagon) or send 5c in stamps to Bob Parkinson, Circus World Museum, Baraboo, Wisc. for motel list.

Re Transportation

There is no railroad passenger service into Baraboo. Send 10c in stamps to Parkinson, Circus World Museum, Baraboo, for bus schedule connecting with Baraboo, thru Madison. If you are coming by train from Milwaukee to Portage, advise Parkinson in advance. We're exploring methods of transport between Portage and Baraboo, and will work this out if we have advance notice of the extent of this traffic.

Re Saturday Night Banquet

We must advise the caterers of the number they are to serve, and need this count a day early. If you do not plan to arrive in time to register by FRIDAY NOON, notify Parkinson, in advance, by mail of your intention to attend the Saturday banquet, and the number in your party. In this way, we can allow for your presence even if you have not yet registered by Friday Noon.

AVAILABLE BACK ISSUES OF BANDWAGON MAGAZINE

- | | |
|------|--|
| 1961 | March-April Sept.-Oct.-Nov. December |
| 1962 | March-April May-June July-August September-October November-December |
| 1963 | January-February March-April May-June July-August September-October November-December |
| 1964 | January-February March-April May-June July-August September-October November-December |
| 1965 | January-February March-April May-June July-August September-October November-December |

Above issues 85c each

Please Add 75c Postage

Circus Historical Society

2515 Dorset Rd., Columbus, Ohio 43221

TATTOOING

Two revealing books — by a tattooed girl. "How To Do Good Tattooing" with 30 full page pictures. "The Story of a Tattooed Girl" with 135 pictures, both including many of the authoress. These books show exclusive pictures of the world's most beautiful tattooed girls, never previously published.

Price each, \$5 surface, \$7 airmail.

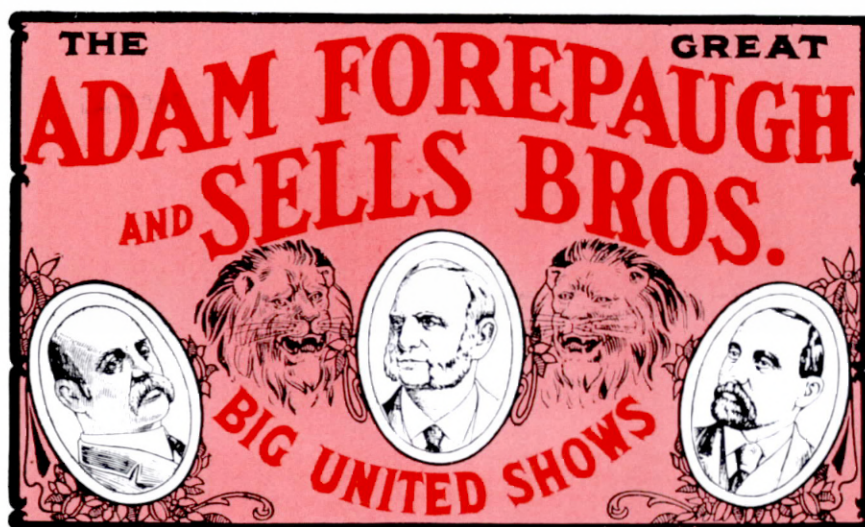
Catalogue of Tattoo Supplies Equipment.

Photos, \$1 airmail.

Reply, Miss Cindy Ray, P.O. Box 34,
Ivanhoe, Victoria, Australia.

TATTOOING

"How To Do Good Tattooing"
"The Story of a Tattooed Girl"



By Fred D. Pfening, III
Part One

This article, which will appear in two parts, will cover one of the greatest, but least researched of all circus parades. Since the emphasis will be mainly on the parade, the events of the season and notes on the performance will not be

main reason for the Ringlings putting out this third show (the other two being the Ringling Bros. Circus and the Barnum and Bailey Circus) was to give Al Ringling something to do. Evidently taking out the third show was Al's idea. The

for Al's show being called Forepaugh Sells is not known, it was most likely to give opposition to the Sells Floto Circus, which had been making a big play on the Sells name during the past few seasons. Since the Ringlings owned the Sells Brothers title, they sued the Sells Floto Circus. The Ringling's main objective was to delete the Sells Bros. pictures and this was accomplished in the courts. Al must have decided on using the Forepaugh Sells title some time during the 1909 season. The proof of this is a rat sheet type herald the Ringlings issued against the Sells Floto Circus when the latter was going to appear at Suffolk, Virginia on September 21, 1909. This herald stated that the Forepaugh Sells Circus would not appear in Suffolk until 1910.

The big feature, performance wise, in 1910 was Dan Curtis and his sixty-one horse act. Other features were: the Ty-Bell sisters, the Webb seal act, the Rooney family, and the Lowande troupe. J. J. Richards directed the band. Hippodrome races were also a highlight of the 1910 show. The show had no spec as such, but had a very fancy opening with ballet girls dressed to represent the people of some of the great fallen empires of the world.

THE GRAND PARADE OF 1910 AND 1911 FOREPAUGH SELLS CIRCUS

covered in great depth. But some background material on the show should be given to familiarize the reader with the 1910 and 1911 Forepaugh Sells Circus.

The Ringlings brought out the Forepaugh Sells Circus in 1910 after the title and part of the equipment had been idle for the previous two years. It seems the

other brothers were against Al's new venture. Chappie Fox was told by Henry Moeller that Al once informed his brothers, "The hell with you, I'll take my own show out." Whether this is true or not cannot be determined, but it does tend to reflect the general attitude of the other brothers. Though the exact reason

In 1911 the main feature was Mlie. Marie Petard doing "death-daring and defying deeds" in an automobile loop-the-loop act. Besides the loop-the-loop act and a fighting the flames act there was little change in personnel or performance in 1911.

The Forepaugh Sells baggage wagons were painted a yellow that is very similar to the yellow of Eastman film cartons. They were lettered green. The train was painted yellow. The Forepaugh Sells train was 47 cars in 1910 and was increased by three next season.

The reason the show was taken off the road after the 1911 tour was Al Ringling's fast failing health. It prevented his carrying the full burden of manager. The show was a big winner at the red wagon both years.

Now that the reader is somewhat familiar with the circumstances surrounding the formation of the Forepaugh Sells Circus in 1910, the history of its grand parade will be presented. As previously

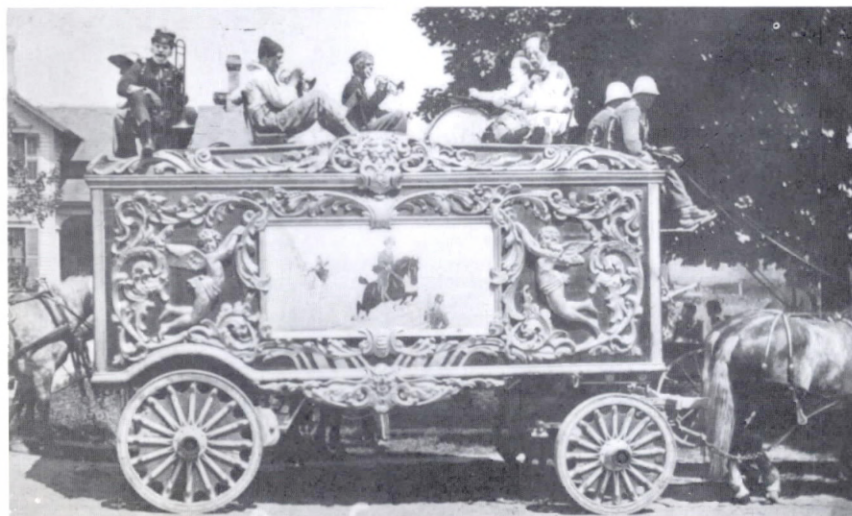


Photo No. 1 — The Angel Tableau while on the Forepaugh Sells Circus in 1911. John H. Garrett bought this wagon in February of 1913. P. M. McClintock collection.

stated this article will appear in two parts; the first covering the tableau wagons, the bandwagons, and the allegorical pony floats; the second covering the cages and the calliope. The reason for this division is that a worthwhile paper could not be written on the cages and the calliope at this time. Just barely enough information has been catalogued for this section of the parade to have historical value. If any readers have any pictures or documents in their collection pertaining to the 1910 and 1911 Forepaugh Sells Circus or a wagon that appeared on the same, please contact the author.

THE GRAND PARADE

The parade of the 1910 and 1911 Forepaugh Sells Circus was, without question, one of the finest ever to roll down the streets of America. In 1910 no less than twenty cages, five tableaux, two bandwagons, probably four allegorical pony floats, and a steam calliope can be substantiated. In 1911 when the size of the show was increased from 47 to 50 cars the parade had more than 32 pieces. The latter figures reference is the May 6, 1911, *Billboard*. As the reader will see later some of the facts this *Billboard* review gives may be incorrect.

THE TABLEAUX

Of the five tableau wagons used on the show in 1910 four were new and one was shipped to Baraboo from Bridgeport over the winter of 1909-1910 for use on the Forepaugh Sells Circus. The tableau that came from Bridgeport was what is now called the Sells Bros. Angel Tableau, (photo No. 1). This wagon's origin can be traced back to the Sells Bros. Circus in the 1890's. The earliest definite date on this wagon is 1894 (reference: *Bandwagon*, January-February, 1964). It remained on the Sells show through its final season of 1895 and then was used in the parades of the Forepaugh-Sells Circus from 1896 to 1907. While on the Forepaugh-Sells Circus the Angel Tableau was numbered 44. It was part of the group shipped to Bridgeport from Pine Bluff, Arkansas, the site of the closing stand of the 1907 Forepaugh Sells Circus. About 3/5 of the Forepaugh Sells parade equipment was shipped to Bridgeport. The rest, which included between 12 to 14 cages and two tableaux, went to Baraboo. These two tableaux were sold to the Gollmar Bros. Circus. They were the former Forepaugh Three Deck Tableau, which last appeared on the Cook and Cole Circus in 1927 and a less fancy three diamond mirror tableau that made its way to the Al G. Barnes Circus. Recent new information indicates the Angel Tableau was used on the Barnum and Bailey Circus during the 1908 and 1909 seasons. The reference for this is a note on the Moeller repair list of Forepaugh Sells equipment that lists the 1910 Forepaugh Sells Circus as having a "Barnum and Bailey Tableau." The Angel tableau is the only wagon that the Moeller records could have referenced. As previously



Photo No. 2 — Oval shaped Tableau No. 3 of the Forepaugh Sells Circus. This photo was taken in 1915 while the wagon was on the Ringling Bros. Circus. It was No. 6 at the time the picture was taken. Bob Good collection.

stated it was part of the group shipped to Baraboo from Bridgeport for use on the Forepaugh Sells Circus. While on the Forepaugh Sells Circus in 1910 and 1911 the Angel Tableau was most likely numbered 2. On February 25, 1913 J. H. Garrett purchased this wagon along with Ringling cages Nos. 14 and 81, the Ringling Sea Horse Mirror Tableau (probably No. 6), a cage with an Indian Head

Photo No. 3 — Three head Tableau No. 4. This picture was taken August 30, 1911, at Monroe, Wisconsin. Ben Kubly collection.



carving on the side that was of Sells Bros. origin and the St. George and the Dragon allegorical float. After the Rice Bros. Circus folded the equipment was acquired by W. E. Franklin, of Robinson and Franklin fame, for the C. A. Wortham Carnival. All trace of the wagons Garrett purchased from the Ringlings, with the exception of the Indian Head cage, disappear after the purchase by Franklin. This Indian Head cage appeared on the 1910 and 1911 Forepaugh Sells Circus, but its history will be covered with the cages in part two.

Of the four new tableaux built for the show, three were from the Moeller Wagon Works in Baraboo. It is nearly certain that the three tableaux the Moeller Company built were tableaux No. 3, No. 4 and one that doesn't seem to have

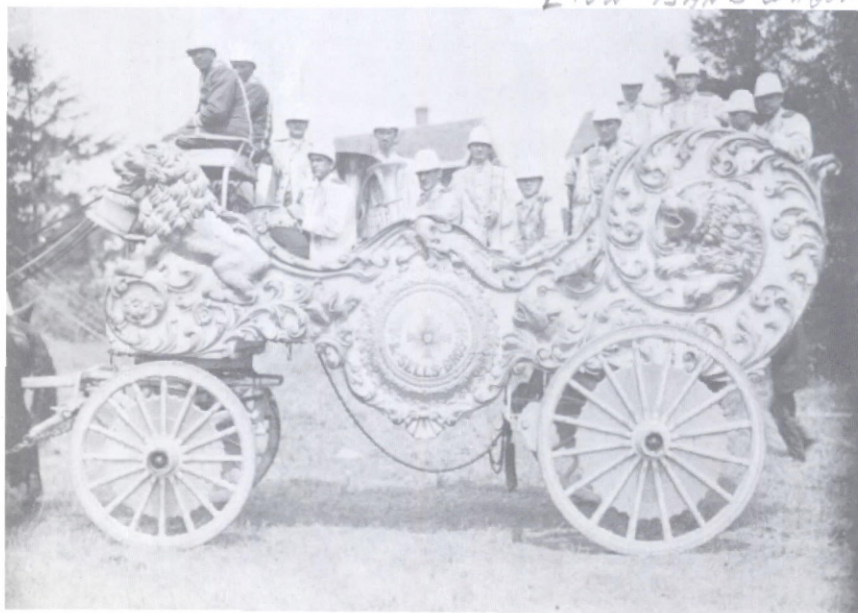


Photo No. 4 — Girl and Lions tableau. This picture was taken while the wagon was on the Ringling Bros. Circus. Note the seats and the ballet girls. M. G. Garrow collection.

had a number while on the Forepaugh Sells Circus. Tableau No. 3 (photo No. 2) shows a Roman or Greek scene somewhat similar to that which appears on cigar boxes. The only known picture of this wagon while on the Forepaugh Sells Circus was taken on the Fourth of July, 1910. In 1912 this wagon was transferred to the Ringling Bros. Circus and remained on the show until the final season of 1918. Its number was 6, while on the Ringling show. Trace of this wagon disappears after a 1918 picture. Tableau No. 4 (photo No. 3) shows pictures of the heads of Lewis and Peter Sells with Adam Forepaugh's picture in the center. This tableau was also transferred to the Ringling Bros. Circus in 1912 as tableau No. 7 and remained on the show until 1918. Over the winter of 1918-1919 this tableau was shipped from Baraboo to Bridgeport with a great deal of other parade equipment for use in the first Ringling Bros.-Barnum and Bailey parade. Sometime during the latter part of its history tableau No. 4's center mirror was removed and a painting of what appears to be the Goddess of Liberty replaced it. This wagon was probably retired to the winter quarters after the Big One stopped parading after the 1920 season.

There is no proof that definitely identifies the third tableau the Moeller's built for the Forepaugh Sells Circus. This third tableau, though, was almost undoubtedly the wagon in photo No. 4. The two clues that link it to the Forepaugh Sells Circus are its design and a 1912 Ringling Bros. parade list. The astute reader will note the very distant similarity between the band seats on top of the "Girl and Lions" tableau with the seats on the other two new tableaus. A 1912 Ringling parade list, which appeared in Chappie Fox's, *A TICKET TO THE CIRCUS*, list the other two tableaus as "Forepaugh Tableau wagons No. 3 and No. 4." In this same list is a wagon labeled "Forepaugh Tableau Wagon" and under this is stated "Eight Ballet Girls — Fantastic costumes." To this writer that description

Photo No. 7 — Rare picture of the Five Graces while on the 1910 and 1911 Forepaugh Sells Circus. This picture was given to the Circus World Museum by a member of the band. Circus World Museum Collection.



would certainly seem to fit the "Girl and Lions." The 1912 parade list also states the wagon had a six horse hitch. A picture showing a six horse hitch on the "Girl and Lions" is in the "Heck Set" of Ringling photographs. While on the Ringling Circus the "Girl and Lions" was tableau No. 8. This "Girl and Lions" tableau remained on the Ringling Circus until 1918. In 1919 it was shipped to Bridgeport for use on the newly combined Ringling Bros.-Barnum and Bailey Circus. It last shows up in a circa 1920 winter quarters photo.

The fifth Forepaugh Sells tableau was the "Egypt" wagon pulled by a six and sometimes eight hitch camel team. This camel hitch idea was not new by any means. Back in the late 1860's the J. M. French Circus used 14 camels to pull a fabulous band chariot. While on the Forepaugh Sells Circus this wagon carried the number 5. No trace of the Fore-



Photo No. 11 — The Ringling Sea Horse wagon is shown here while on the Rice Bros. Circus in 1913. This tableau may have been on the Forepaugh Sells Circus in 1911. Burt Wilson collection.

paugh Sells "Egypt" tableau turns up before or after the wagon had its two year sojourn in 1910 and 1911. The wagon is very similar to an "Egypt" wagon that appeared on the Ringling Circus during this same period. The last trace of the Forepaugh Sells wagon was on a sale list issued by the Ringlings on mostly Forepaugh Sells equipment. At that time the Ringlings priced it at \$550. Tableaus No. 3 and No. 4 were also for sale on this same list for the same amount. They, of course, were not sold.

It seems the famous Russia wagon, which first appeared on the Ringling show in 1903, became the sixth tableau on the show when it was increased in size in 1911. The only basis for this statement is quoted from the May 6, 1911, *Billboard*, "Next came three wagons followed by the tableau wagons, the first of which represents the Far North in winter. The driver has a typical Russian costume, and drives twenty Shetland ponies." Even though the part about the twenty pony hitch seems doubtful, the Russia wagon seems to be about the only

wagon that would fit the *Billboard* description. This theory of the Russia wagon was first advanced by the late Col. W. H. Woodcock. The *Billboard* quote could also be a fanciful description of the Santa Claus pony float, which most likely appeared on the 1910 and 1911 Forepaugh Sells Circus. The reader will have to make his own decision on the Russia wagon. No proof that the wagon appeared on the Ringling Bros. Circus in 1911 has of yet come to light. A complete history of this wagon appeared in the December, 1961, *Bandwagon*.

Since the Ringling Sea Horse tableau (photo No. 11), that was purchased by J. H. Garrett in 1913, appears on the 1912 surplus sale list, which is almost entirely ex-Forepaugh Sells equipment, it can be conjectured that the Sea Horse tableau may have also been added to the Forepaugh Sells inventory in 1911. The Sea Horse is identified as tableau No. 6



Photo No. 9 — The only known picture of the Cinderella pony float while on the 1910 and 1911 Forepaugh Sells Circus. This picture is from the same set as photos Nos. 3 and 5.

on the surplus sale list. This would fit into the pattern of numbers the 1911 Forepaugh Sells Circus had. The famous Ringling Bros. Chime (bell) wagon also appears on the surplus sale and should not be ruled out, as possibly being on the Forepaugh Sells Circus though, it is more logical to assume the Ringlings wanted to sell it because it could not carry a load. During this period the Ringlings put emphasis on parade wagons that could double as a baggage wagon.

While on the subject of tableaux it would be to the benefit of those historically minded readers to clear up the confusion that exists over the connection of the Dolphin tableau and the 1910-1911 Forepaugh Sells Circus. In his book, *CIRCUS PARADES*, C. P. Fox noted that the Dolphin wagon that later graced the Sparks parades, was built by the Moellers for use on the 1910 Forepaugh Sells Circus. Recent correspondence between the author and Fox indicates that Fox learned of the Dolphin being on Forepaugh Sells from Henry Moeller. This was the only source on which Fox



Photo No. 6 — Fine close-up view of the Egypt tableau. The Egyptian theme was also used on the Hippo Den of the 1910 and 1911 Forepaugh Sells Circus. From the collection of the late W. H. Woodcock.

based his claim. Since at least two other cases of Henry Moeller's failing memory can be accounted for, it seems this becomes the third. No other connection between the wagon and the 1910-1911 show has been suggested elsewhere. It is the author's opinion that the Dolphin wagon was one of a large group of wagons built in 1921 by the Moellers for the Sparks Circus. There is no doubt, however, that the wagon was made by the Baraboo firm.

Photo No. 8 — Lion Bandwagon used on the 1910 and 1911 Forepaugh Sells Circus. Last used on Fred Buchannon's Robbins Bros. Circus in the late 1920's. Harold Dunn collection.



So ends the section on the tableaux of the 1910 and 1911 Forepaugh Sells Circus. One question that remains in the author's mind is why did the Ringlings have their cousins, the Moellers, build three new tableaux and other equipment for the Forepaugh Sells Circus when they had many fine tableaux under their control in both Baraboo and Bridgeport? This question may never be answered.

THE BANDWAGONS

The show had two bandwagons in 1910. They were the famous Five Graces and the former Adam Forepaugh Lion Bandwagon (photos No. 7 and No. 8). The Five Graces had appeared on the Adam Forepaugh as well as the Barnum & Bailey shows. It was part of the group shipped from Bridgeport to Baraboo during the winter of 1909-1910 for use on the new show. In 1912 it was transferred to the Ringling Bros. World's Greatest Shows. The Forepaugh Lion Bandwagon had previously been in the parades of the

5 GRACES 21

HAPPY ENDING — BRITISH CIRCUS 1965!

by Jack Niblett

My article, "The British Circus Scene in 1965" which appeared in the November/December issue, outlined the position of our circuses at the beginning of the 1965 season. Now I would like to record just what happened during that momentous season.

The year opened gloomily enough. At Olympia, London, Bertram Mills ran their usual circus season, although this time the word "circus" was largely missing from the billings, and instead we were told to expect a "supershow." Thus instead of a cage act we had a pick-pocket as top of the bill, and there was (believe it or not) a "beat group" and a troupe of dancing girls set before the incredulous eyes of the circus lovers!

In February a Parliamentary Bill was proposed which would prohibit any exhibition of performing animals. The Bill was debated at length, with much heat and much bitterness in the House of Lords. Fortunately good sense prevailed and the Bill was thrown out, but naturally there was much mud-slinging and mud, unfortunately, has a habit of sticking, even to the innocent party.

The spring brought the sale of the Bertram Mills Tenting Circus, a poignant occasion indeed. Not long afterwards the Mills organization announced that the 1965-66 season at Olympia, London would be their last, and it seemed as if there would not be another Christmas circus season in London.

But with the winter of our discontent slowly disappearing, Billy Smart's Circus took to the road, opening at Birmingham in rain and snow, for a three week stand, when despite appalling weather conditions excellent business was the order of the day.

Next in size to Smart's, Sir Robert Fossett's and the Robert Bros. circuses started to roll around the Midlands. After a slowish start both shows headed north, and here as ever, the crowds began to fill the tents. Fossetts crossed the border and in Scotland did some record business. Roberts headed eastwards and southwards and found plenty of patrons to fill their benches right up to chilly end of the season back in the Midlands.

"Big" Bob Fossett, whose circus had formerly remained in a seaside resort for a whole season, also took to the road in May. "Big" Bob had a nice show, pleasantly old-fashioned in character, and in Devon and Cornwall and particularly on its homeward run along the southern counties, pulled in the crowds in goodly style. Bob has pronounced himself as being well satisfied with the results of his first tenting tour and has plans for a much bigger tent and show in 1966. There is some talk of "Lord" George



Lot scene of Robert Bros. Circus, typical four pole tent is shown. Author's collection.

Sanger being associated with this circus next year.

Our "little fellows," Joe Gandey, James Bros., and Claude Fossett all say that they had nothing to grumble at in the 1965 season. When the British circus proprietor says that, one can safely conclude that good business has been done.

Winships "Wild West" Circus had a short tenting tour, then spent most of the season as an attraction at a south coast holiday camp. I understand that this proved to be a satisfactory arrangement. I was also glad to observe that Geoffrey Winship was engaged by the Kelvin Hall (Glasgow) Circus to perform his fire-eating act at the annual Christmas circus.

Billy Mack had his usual lively and un-predictable time in Scotland and the north of England with his "Broncho Bill's Circus." His season finished a little earlier than usual, but Mack irrepressible as ever is now advertising for new acts, lion trainer, and musicians to fill out the two shows which he proposes to take out in the 1966 season.

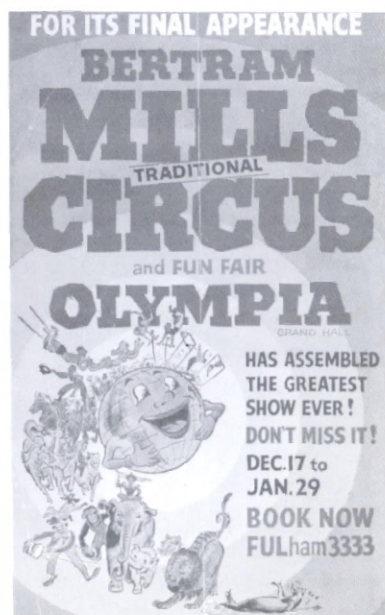
As for our two resident circuses, the Blackpool Tower Circus and the Great Yarmouth Hippodrome Circus, they both proclaimed fantastic business for the season.

I visited most of our native circuses and spent some weeks with Joe Gandey's, Robert Bros., and Billy Smart's Circuses, so these notes are largely from my own observation. In my opinion 1965 was a testing time for British circuses, and one from which they have emerged a bit battle-worn but still full of vitality and able to face the future optimistically.

All stories should have a happy ending, and most of all this one. Bertram Mills had advertised their winter season of 1965-66 as being their very last one.

Handbill used for the 1965 Christmas season of the Bertram Mills Circus. Author's collection.

This final offering at Olympia was to be a real traditional circus. Banished was the "supershow," and not a whisper of a beat group's electric guitar or the shake of a single dancing girl's leg would upset the equanimity of the classical elephants, lions, tigers, horses, sea-lions, chimps, dogs and the wonderful company of human artists. But even as we watched this glittering circus our hearts were heavy as we remembered that this was the last Bertram Mills Circus we were ever likely to see. And then, as in all English Christmas pantomimes, a good fairy appeared to dispel gloom and to make everything happy and bright once again. This particular "fairy" had no wand or wings, but instead wore the sober garb of a hotel magnate, one Maxwell Joseph, a circus-loving tycoon who bought up all the shares of the failing circus and by retaining the services of the Mills Brothers has announced that it will be possible to stage this grand circus at Olympia again next year.



*Charles Bartine's
New Consolidated Shows 1868-1909*

By Harry M. Simpson

No small circus carried so much "weight" as did the one-ring Charles Bartine Consolidated Shows which originated in 1868 and closed following the 1909 season.

As the late Col. William H. Woodcock once stated, "the Charles Bartine Circus was so well established through the midwest that even the great Ringling Bros. Circus refused to day and date this small, but popular, circus of 41 seasons." In an 1958 interview with Ross Bowman, of Gratis, Ohio, he mentioned that, as a boy, he would count the days until the annual arrival of the Bartine Circus. He stated that it was one ring and small, but to him . . . it was the greatest.

Charles Bartine was born Charles Frederick Basore at Germantown, in Montgomery County, Ohio, on September 19, 1844. He served in the Civil War and made this village, southwest of Dayton, his home town until he moved to Connersville, Indiana in the 1890's.

It is not known when the show **biz** first struck this young Ohioan, but by the year 1865 he had changed his name to Charles F. Bartine and was listed in the CLIPPER as a member of Hooley's Minstrels where he was a blackface comedian. He spent a season with Sells Bros. Circus and for the season of 1868 he was a partner of the Dodge & Bartine Variety Show, the fore-runner of the Chas. Bartine Circus.

The next mention of Charles Bartine was in the May 3, 1873 CLIPPER as

Charles Bartine is shown in a post card view that Bartine mailed to Bill Curtis, of the Sells-Floto show in 1912. William H. Woodcock collection.



follows: BARTINE & CO.'s NOVELTY CIRCUS has organized as follows: Charles Bartine, manager; John Ritty, treasurer; Fred Kellogg, ticket agent; William Marshall, contracting agent; George Parker, advertising agent; Leon Whettony, ringmaster and equestrian director; Jas. Lubin, master of canvas; Dan Lockhart, master of horses. The array of talent is: the Gertrude Sisters, ceiling walkers; Mons. Duverney and Mlle. Florantaine, contortionists; Nellie Basore, Jennie DeLong, Maud Stanley, equestriennes; Chas. Bartine and Joe Moil, clowns; Luanda Bros., gymnasts; DeWitt Davidson, Geo. Hoover, John Neaven, Jake Grubb, acrobats; M. C. Miller's cornet band of ten pieces accompanies the party. William Marshall has the outside and inside candy stand privilege, and Bartine & Co. the concert privilege. The troupe consists of forty men and twenty-five horses, and will visit the smaller cities of Ohio, Indiana and Michigan. They gave their initial performance at Dayton, Ohio on May 2, twelve miles from the Germantown winter quarters.

The list of performers varied from year to year and were listed in the CLIPPERS and BILLBOARDS at the beginning of each season. The Bartine family, which consisted of his wife, Nellie, and his three children, dominated the list of performers. No one of great importance was ever listed on his rosters.

Equipment of the average seasoner included an 80 foot round top with one 50 ft. middle piece; one 40 foot dressing top; 35 x 65 side show tent; large horse tent; cook and dining room tents. The show usually owned 15 wagons, three buggies and 34 horses. For several seasons they listed a band wagon.

Bartine had various partners and one whom was the late Walter Webb, of Hamilton, Ohio, father of CHS and CFA member Malcolm Webb, druggist, of Camden, Ohio, who was responsible for this author searching for material on this title. Webb, who operated a livery stable in Hamilton, was a partner for the season of 1894 and 1895 and traveled with the circus as treasurer. Although only with the circus two seasons, Webb and Bartine created a friendship that lasted for years.

Among some of Walter Webb's keep-
takes was a daily expense record for
North Middletown, Ky. on July 30, 1894
and read as follows: Lot, \$10.00; tickets,
\$.50; horse feed, \$4.80; flour for paste,
25c; license, \$2.25; meat, \$3.00; bread,
\$1.20; gasoline, \$2.25; hotel, \$6.00; hotel

[illegible]

This herald of the Bartine shows was used for the 1880 season. Burt Wilson collection.

(agent) \$2.00; horse bill (agent) \$1.00; potash, 10c; total \$27.85. Also listed on the expense sheet was the fact that the next stand was Mt. Sterling, Ky., distance 12 miles, good pike.

An invoice of the United States Print-

The only photo of the show available pictures two clowns with dog wagons, and a pole wagon in the background. Author's collection.

ing Co. of Cincinnati, Ohio, for July 10, 1894, gave evidence that Bartine used plenty of good paper as the list called for 530 pictorial sheets, 3000 couriers, 6000 programs, as well as top and bottom sheets in red and blue. There was also an order for 50 streamers worded "Wait for Bartine's New Consolidated Shows." The cost of the entire order was \$58.76 and the items were to be shipped to Maysville, Ky.

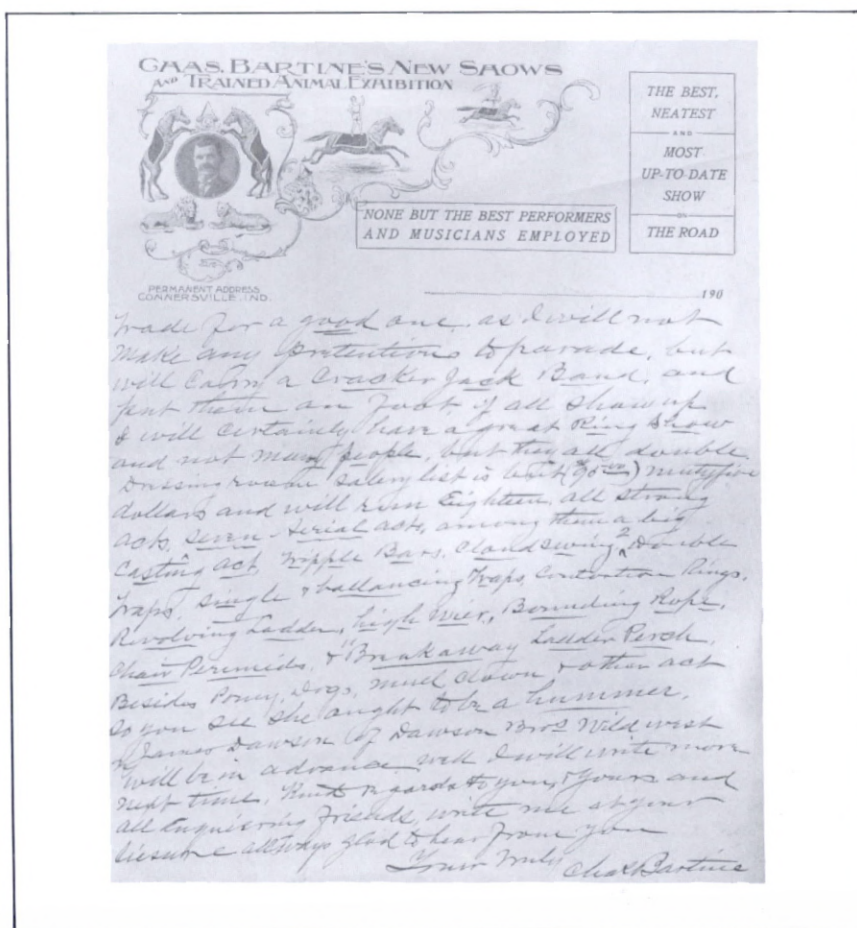
Bartine, like most owners, changed the title to a certain degree each season especially when he took on an "angel" and that party's name would be used for a season or part of a season. But in most part, the title "Charles Bartine's New Consolidated Shows" was used. The show did go on rails (two cars . . . one baggage and one flat) for the season of 1903 and this venture must have proven disastrous as the May 28, 1904, CLIPPER stated that Bartine was running a park for the 1904 season, however, he was back on the road in 1905, and closed for good at the end of the 1909 season.

Among the highlights of the history of the circus included the use of the Arnoux & Hochanson's Sun-Eclipsing Electric Light in 1880; and the use of an elephant for the season of 1890. Although frequent mention is made of owning a band chariot, an 1880 herald made special note that "No street parade was promised or made." However, he did have a street parade when one could be formed.

A well known circus agent, L. C. Gillette, was head of the advance with the circus for many seasons prior to going to the John H. Sparks and Charles Sparks Circuses.

How Charles Bartine pinched the "penny" in operating the circus is reflected in a May 23, 1909 letter to his former partner, Walter Webb, of Hamilton, in which he states in part: "Walter, you was telling me of a passenger wagon, near Hamilton, that could be bought cheap. It is where you could see and examine, and get the very lowest price? Of course it must be a good ROCK BOTTOM PRICE, and if so, I would arrange to buy it." Elsewhere in the letter he states, "Do you have any chance to sell a Band Wagon? Would sell mine and put the money in a good passenger wagon or would trade for a good one, as I will not make any pretentions to parade, but will carry a cracker-jack band and put them on foot. If all show up I will certainly have a great ring show and not many people, but they all double. Dressing room salary list is but \$95.00, and will run eighteen, all strong, acts."

After closing in 1909, Charles Bartine and family retired to Connersville, Indiana, his winter quarters in later years,



This rare letterhead of the Charles Bartine's New Shows is printed in red and blue. Author's collection.

and he operated a cigar store for several years.

In the July 17, 1920 issue of the *Billboard* was the following: "Charles Frederick Bartine, 75, died July 2 at Connersville, Indiana. Born in Germantown, Ohio, Sept. 19, 1844. Correct name Charles F. Basore. Civil War veteran. He

and his wife running boarding house in Connersville at time of his death." Thus ended the career of a man who spent forty-one years in show business, thirty-six of which he was the owner of a circus cherished by thousands of people in small towns throughout the mid-west.

Editor's Note: I wish to acknowledge with thanks assistance received from Malcom Webb, Richard E. Conover, the late Col. Wm. H. Woodcock, and the late George Chindahl.

A History of the Cole Bros. Circus 1935-40

By Joseph T. Bradbury

Part VI — The winter of 1936-37. Building of the Great 40 Car 1937 Show.

The show had been in quarters only a short time when it suffered a major loss in the death of the huge African elephant, Jumbo II, its ace menagerie attraction, on Thanksgiving Day. Although details of his death are still somewhat sketchy it was reported in the *Billboard* that one of his handlers gave him a bottled soda pop which he broke and swallowed a large piece of glass before attendants could prevent him from doing so. He died a short time later. The remains were given to the Smithsonian Institute which sent a team of experts to Rochester to prepare the specimen for shipment to Washington.

The death of Jumbo II plus shipment of Boo to the San Diego Zoo reduced the bull herd total to 27. Although from time to time the *Billboard* reported a total of 31 elephants at Rochester this is believed to have been only press agent chatter.

were added. These were Judy, Little Modoc, and Empress and were all four year old punks which had just arrived in the country, having been shipped from Rangoon on April 20, 1937, only 31 days after being caught in the jungle.

Four elephants were not taken on the road in 1937. These were George, Barney (formerly Moton), Alice, and Culver, the latter having been purchased from the San Diego Zoo in the fall of 1936 as earlier mentioned. No mention is ever made any more of Alice and Culver, and it is believed these two were probably sold to some unknown buyer, possibly in the winter of 1936-37. George later is mentioned as being a member of the Cole herd and no doubt travelled with the show. He died Feb. 14, 1942 of a heart attack at the show's quarters in Louisville. Barney was with Robbins Bros. in 1938.

The new quarters buildings and im-

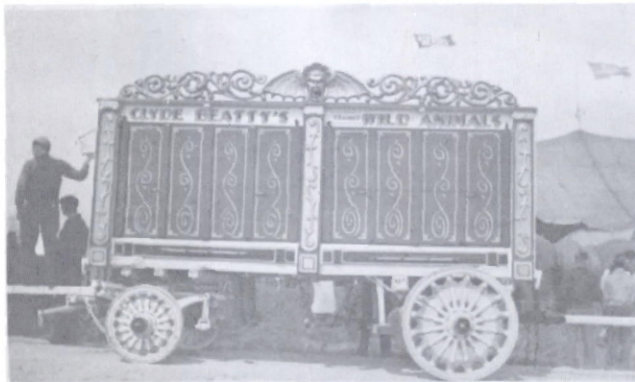


Photo No. 1 — Cage No. 26 on lot at Kokomo, Ind. May 6, 1936. It was a 14 ft. den originally on Robbins Bros. and carried lions in 1936. Photo by George Piercy.

According to Eddie Allen in his book, "Fun By the Ton" he had a total of 26 elephants in his 1937 Cole Bros. herd. The show began the season with 23 of the original herd of 27 currently at Rochester. Allen listed the ones carried as Babe, Louie, Carrie, Joe (the only male), Jean, Mary, Sidney, Wilmer, Little Katy, Nellie, Little Jenny, Anna May, Tessie, Tommie, Ding, Trilby, Bamma, Blanch, Little Babe, Big Jenny, Big Katy, Tony, and Juno. At Benton Harbor, Mich. on July 14, three more elephants

provements which were begun in the fall of 1936 were completed about January 15. There were two major projects. A huge brick structure was erected connecting the eastmost main building with the other group of buildings about 60 ft. to the west. The new structure was built flush with the others and in reality created one large building complex which housed the major portion of the quarters activities. The new building became the railroad car repair and paint shop and a sidetrack was run into it from the rear. It was large enough to accommodate three or four cars at a time. Prior to this all train work had to be done outside and these new facilities made a big improvement. The other major project



Photo No. 2 — Cage No. 19 on lot at Kokomo, Ind. May 6, 1936. It was a 14 ft. den originally on Robbins Bros. that carried lions in 1936 and leopards and pumas in 1937. Photo by George Piercy.

was a new 300 x 60 wagon storage shed which was constructed a hundred yards north of the main group of buildings. The new shed was built by Charlie Luckey and his crew and enabled the show to give undercover shelter to most of the wagons which before had stood outside braving the elements.

A 20-ft. lean-to type shed was built adjacent to the westmost building and several other small storage sheds were constructed. Other improvements con-

WAIT! FOR THE BIG ONE

Direct From Triumphant Engagement in New York and Chicago
SYRACUSE FRIDAY JUNE 4
W. NEWELL ST. and VALLEY DRIVE

COLE BROS. CIRCUS

with **CLYDE BEATTY'S**
WILD ANIMAL EXHIBITION
and
KEN MAYNARD'S
CONGRESS OF ROUGH RIDERS, INDIANS and COSSACKS

1080 PEOPLE
60 AERIALISTS
60 ACROBATS
60 RIDERS
60 CLOWNS
400 PERFORMERS
810 MENAGERIE ANIMALS

THIS IS THE BIG SHOW

TWICE DAILY 2 & 8 P. M. DOORS OPEN 1 & 7 P. M.

RESERVED AND ADMISSION TICKETS ON SALE CIRCUS DAY AT
CLARK'S MUSIC CO., 416 SOUTH SALINA STREET

sisted of resealing the elephant barn and installation of a new heating system.

At the show's farm at Argus, Ind. two miles away where the baggage stock were kept a new 84 x 250 barn was built and the old baggage stock barn was remodeled to house camels, zebras, water buffalo, sacred cows and similar lead stock. It was announced in December that the show had purchased 25 head of baggage stock from Jack Morris of Akron, Ind. to increase the total number of stock as well as to replace some of the older horses.

latter portion of the 1936 season and were very optimistic that the coming 1937 season would be a good one. The nation's economy was generally good although labor unrest was brewing in some industries but all factors considered the Cole owners had every reason to believe the coming season would give good business. A decision was made to increase the show to 40 cars for the 1937 season and all efforts were turned toward making the Cole show first class in every respect.

Before the old year was out the show

ostrich, a den of monkeys, and a Liberty act of eight horses, which were all part of the animals he had accumulated for his proposed wild west show and circus of the previous year.

The quarters shops opened in January. Fred Seymour was general superintendent over all activities; Charles Brady was boss of shops; Charlie Luckey, boss woodworker; Charlie Keys, boss blacksmith; and Ernie Sylvester, boss of paintshop. P. A. McGrath, trainmaster, had a crew of 18 rebuilding and repainting all railway equipment.



Photo No. 3 — Former Christy Bros. 12 ft. cage at Rochester quarters Nov. 17, 1936. It was used by Cole Bros. for the first time in 1937. Photo by Gordon Potter.

Huge signs were erected on all main highways approaching Rochester calling attention that Rochester was the winter home of the Cole Bros. Circus and urging tourists to visit the show's zoo. On Sundays the quarters were open to the public



Photo No. 4 — Center cage is No. 14, one of four new 12 ft. dens built at Rochester quarters winter of 1936-37. Cage No. 24 is at right and No. 17 at left. Photo taken at Rochester April 12, 1937. Photo by Gordon Potter.

In the early part of the winter Clyde and Harriet Beatty made a trip to Europe of several weeks and while there purchased a number of cats for his act at



Photo No. 5 — Cage No. 10, former Ringling hay eating animal cage acquired with the Christy Bros. property, was used by Cole Bros. for the first time in 1937. Shown here at Kokomo, Ind. May 5, 1937. Photo by George Piercy.

and became a popular place during the winter. On one Sunday in February it was announced there had been 2,000 paid admissions to the menagerie during the day.

Adkins and Terrell were highly pleased over the success of their show during the

have direct opposition in the Big City and oldsters scratched their heads trying to figure when the last time something like that had happened.

Maynard went right to work on plans for the big Wild West Show and in March shipped to Rochester from his ranch in Van Nuys, Calif. a carload of bronk horses, ponies, and other wild west equipment. Maynard also sold to Barney Bros. Circus, owned by C. M. Devere and John D. Foss, which was in quarters at Glendale, Ariz., two elephants, three lions, two tigers, one

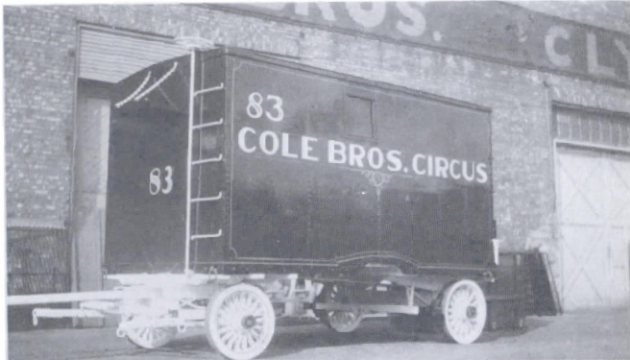


Photo No. 6 — No. 83, dog wagon, was built in winter of 1936-37 at Rochester from a former Dodge truck body. Shown here at Rochester April 12, 1937. Photo by Gordon Potter.

Stellingen, Germany. Beatty planned to have the biggest act of his career in 1937. He obtained a prize animal in a new Siberian tiger, named Romeo, which weighed over 600 lbs. The Beattys returned to Rochester in late January and Clyde went to work at once perfecting his act in time for the winter dates.

As usual the show sent out a winter unit which made several weeks of Shrine indoor circuses including plush dates at Minneapolis and St. Paul. Three baggage cars were used to transport the unit which consisted of Beatty's cat act, two groups of elephants, seal acts, 18 menage horses, and wardrobe for the inaugural procession.

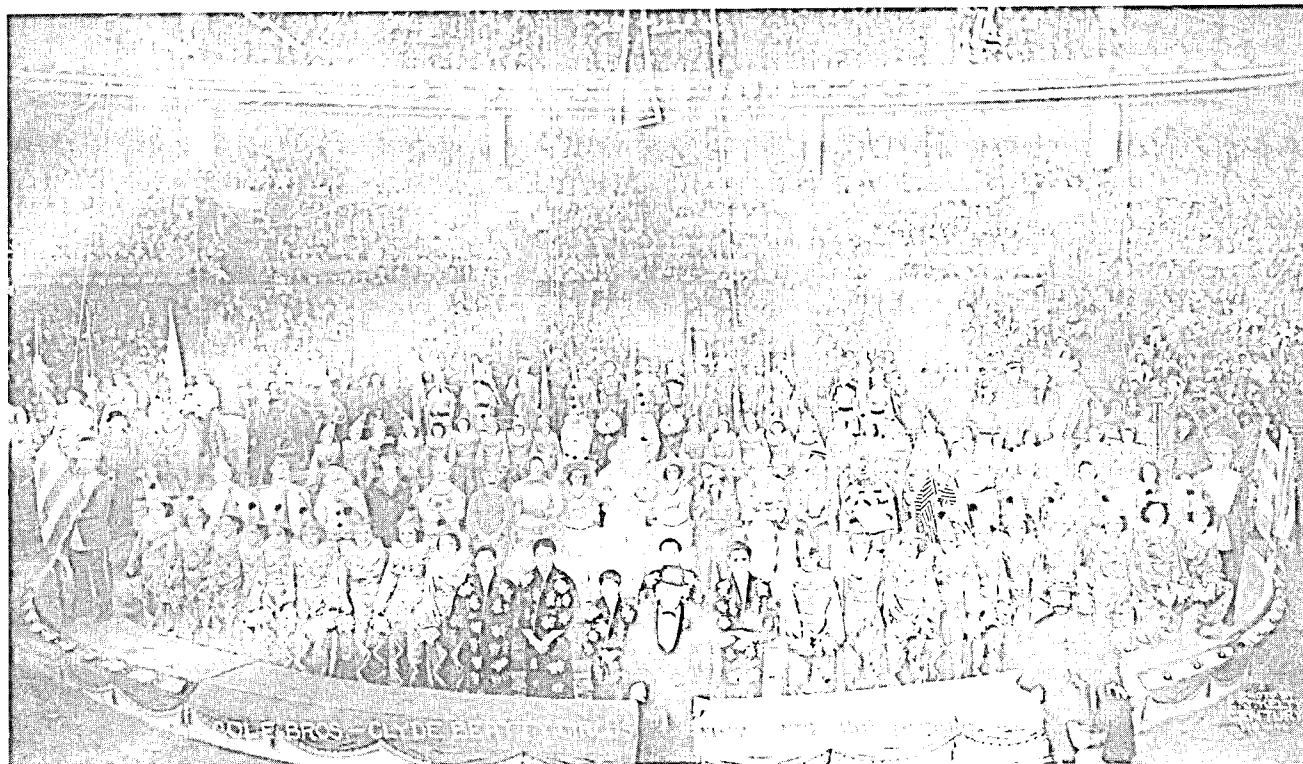
The training rings at Rochester were busy all winter. A group of new horses, all Kentucky jumpers, arrived in early January. John Smith was working the

bigger things in 1937. Nearly every week the *Billboard* had headlines announcing plans for new shows, enlargements, or title changes or additions for the upcoming season. One aspect that was widely welcomed by circus fans was the planned reappearance of many of the popular circus titles of the past. Some of the great old names did reappear while plans for the use of others fell through before the season opened.

In early January Sam Gumpertz of Ringling-Barnum announced that the

equipment for a 35 car show as well as other appurtenances, and use of the Peru quarters for a period of five years. At first it was mentioned that the Forepaugh-Sells, Sparks, and John Robinson titles were also included in the deal and the new show did include the Forepaugh-Sells title in conjunction with that of Hagenbeck-Wallace in some of its advertisements, however it was soon clarified that the Sparks and John Robinson titles were not involved.

Prospect for another new circus also



This Kelty photo shows the full performing personnel in the New York Hippodrome. Pfening collection.

high school horses daily and Jorgen Christiansen began putting together his new 24-horse Liberty act in readiness for the opening at the New York Hippodrome.

The Cole staff remained pretty well intact during the winter, however, J. D. Newman resigned his position with the advance. Floyd King was then placed in complete charge of the advance, taking over Newman's duties as well as retaining his own. King now became general agent, railroad contractor, Sunday agent, and general press representative and was one of the most valuable and important men on the Cole team.

Adkins announced early that the usual Spring indoor date in Chicago would begin April 16 at the stadium and run for 17 days ending May 2. Thus the show scheduled major indoor engagements in both New York City and Chicago prior to the regular canvas season.

The upturn of circus business in 1936 was not overlooked by other members of the fraternity and Adkins and Terrell were not the only showmen planning for

Sells-Floto title which had not been used since 1932 would be combined with that of Al G. Barnes for the 1937 season and this plan did materialize. About the same time Charles Sparks, owner of the large and successful motorized circus, Downie Bros., said that he had made a deal with Gumpertz for use of both the Sparks and John Robinson titles and that he planned to shelve the Downie title and that for the 1937 season his show would be known as Sparks and John Robinson's Combined Circus. Sparks declined to say whether or not he would convert to rails as it was generally speculated he would do. However Sparks' deal with Gumpertz fell through and the Downie Bros. motorized show went out as usual in 1937.

In February the *Billboard* printed the big news that Edward A. Arlington and J. Frank Hatch, both veteran showmen, had leased from Sam Gumpertz the Hagenbeck-Wallace title, menagerie,

seemed eminent involving Howard Y. Bary, formerly associated with Ringling-Barnum. Bary announced in early April that he had just about closed a deal with Gumpertz for use of the John Robinson and Sparks titles plus the leasing of sufficient equipment to put the new show rolling.

Arlington and Hatch did put together a very fine 35 car Hagenbeck-Wallace Circus which opened April 5 at the Chicago Coliseum for a several weeks run. In late April, Bary, who evidently had cancelled plans for his own show, purchased Hatch's interest in Hagenbeck-Wallace and in a few weeks also bought out Edward Arlington, leaving him in complete control of the show for the remainder of the 1937 season.

Needless to say the reappearance of Hagenbeck-Wallace in 1937 after a year off the road had a profound effect on Cole's planning and strategy for the new season.

The late winter and early spring of 1937 was a nightmare weatherwise and saw some of the greatest floods along the

Ohio River system in history. Cincinnati as well as most communities along the Ohio were heavily hit and southern Indiana became a disaster area. In early February Adkins and Terrell responding to a call from relief officials dispatched a special train to the Jeffersonville area to aid flood sufferers. The train consisted of several sleeping cars and a few flats upon which was loaded the show's cook-house and dining equipment and light plants. It remained in the flood area for several weeks. This humane act on the part of Cole officials was widely publicized and brought the show a wealth of good will.

It was planned to continue the use of a large and varied amount of billing in 1937 and by late February the Erie Lithographing and Printing Co. said they had completed the season's requirements for new paper and claimed the firm was furnishing 180 different styles, shapes, and combinations of four color litho bills for the show.

The increase of the show to 40 cars meant that the train would have 10 more cars than it did in 1936 and five more than it had at its 35 car peak in early 1935. Four new flat cars were purchased from the Warren Tank Car Co. and arrived in Rochester in the late spring. These were the first brand new cars ever obtained by the show. Eleven coaches were used in 1937 which were two more than had been used in the past. These additional cars are believed to have been purchased from local railroads in the area, probably the Monon or Big Four.

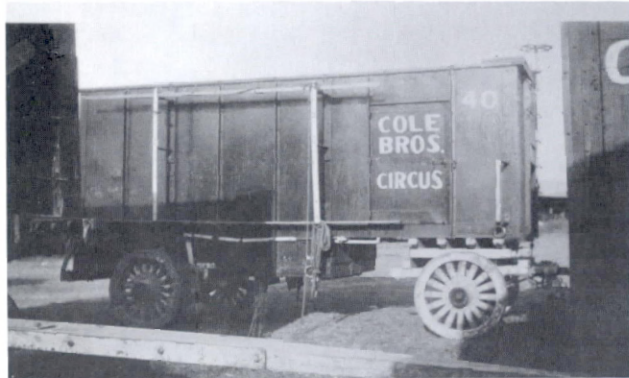


Photo No. 8 — No. 40, stables wagon, had steel sides and was built new winter of 1936-37 at Rochester. Shown here at Rochester quarters upon conclusion of 1937 season, photo taken Nov. 1, 1937. Photo by Gordon Potter.

The 10 car increase over the 1936 train included five flats, two stocks, and three coaches. When fully assembled the 1937 train had a total of 40 cars with one in advance and 39 back. The train consisted of one advance, nine stocks, 19 flats, and 11 coaches. The train regularly moved in two sections throughout the season. The first section consisted of six stocks, 11 flats, and four coaches while

the second had three stocks, eight flats, and seven coaches.

Color scheme for the rail equipment remained basically the same. The flat cars were painted aluminum with lettering and numbering in red with light green shading. They were stenciled "Cole Bros. Circus with Clyde Beatty and Ken Maynard." Stock cars were also aluminum with large red letterboards stenciled with same wording as the flats done in yellow-gold. Two large discs proclaiming the Clyde Beatty and Ken Maynard features were at both ends of the letterboard. The coaches were red and stenciled "Cole Bros. World Toured Circus" in yellow-gold.

All six of the show's Warren built flat cars were in the train and these became the six matching flats used the next year on the show's No. 2 show, Robbins Bros.

One of the best and most notable enlargements for the 1937 show was in the caged menagerie. A total of seven cages were added giving the show 22 cages and a first class menagerie in every respect. Before, the caged menagerie had consisted mainly of Beatty's lions and tigers, but now a variety of animals including leopards, bears, pumas, deer, and gnu were added. This gave additional depth and variety heretofore lacking in the Cole menagerie. Four new 12 ft. cages were built in the shops from the ground up. All were from the same pattern and looked practically alike. These were similar to the Christy 12 footers, all had a carved sunboard and on each side of the cage bars was placed



Photo No. 7 — Stake and Chain Wagon No. 106 was a beautifully built wagon built from the ground up at Rochester quarters winter of 1936-37. Shown here at Kokomo, Ind. May 5, 1937. Photo by George Piercy.

a carved post like design. One of the former Christy 12 ft. cages which had not been used by Cole previously was fixed up and placed in the 1937 menagerie. It had been parked at the quarters for two years and still had its original Christy title on it and cover cage panels reading "Racing Ostrichs." If you recall Cole had obtained 10 of these Christy 12 ft. dens but prior to 1937 had used only nine. This den became the "fifth" addition to the menagerie. The former Ringling Bros. hay animal den which had come with the Christy purchase but had not been used previously by Cole was repaired and used to house a newly purchased gnu. (See photo 12, page 10,

May-June 1965 *Bandwagon*). This cage became No. 10 and the "sixth" addition. The seventh and final cage added was one of the cross cages which had been carried in 1935 but left in quarters in 1936.

The color scheme on the cages was about the same as before with red and white base predominating and gold leaf on the carvings. Cover boards were highly decorated and were the most attractive in the history of the show. As usual the cover boards contained the name of the animals supposedly contained behind them. On the panel board of most of the cages just above the bars was printed "Clyde Beatty's Wild Animals" omitting the word "trained" on most of them. This simple omission is a key wagon historians have long used in determining the year for unidentified Cole cage photos. Some cages in 1937 had "Cole Bros. Circus" on these panel boards. Seal Den No. 20 which was white in 1936 was painted red for 1937. When all 22 cages were ready to go the menagerie lined up like this.

1. Cage No. 7—cross cage (former Christy)
2. Cage No. 8—cross cage (former Christy)
3. Cage No. 9—cross cage (former Christy)
4. Cage No. 10—former Ringling hay animal cage, containing a gnu
5. Cage No. 11—former Christy 12 ft.
6. Cage No. 12—newly built 12 ft.
7. Cage No. 13—newly built 12 ft.
8. Cage No. 14—newly built 12 ft.

9. Cage No. 15—newly built 12 ft.
10. Cage No. 16—former Christy 12 ft.
11. Cage No. 17—former Christy 12 ft.
12. Cage No. 18—former Christy 12 ft.
13. Cage No. 19—former Robbins Bros. 14 ft.
14. Cage No. 20—sea lion den (Robbins remodeled new for 1936)
15. Cage No. 21—former Christy 12 ft.
16. Cage No. 22—former Christy 12 ft.
17. Cage No. 23—former Christy 12 ft.



- 18. Cage No. 24—former Christy 12 ft.
- 19. Cage No. 25—former Christy 12 ft.
- 20. Cage No. 26—former Robbins Bros. 14 ft.
- 21. Cage No. 27—former Christy 12 ft.
- 22. Cage No. 28—former Robbins Bros. 18 ft. hippo den

All of the bandwagons, tableau wagons, and calliopes that were carried in 1936 were again on the show in 1937. The Lion and Mirror, Asia, America, Palm Tree, and Columbia wagons basically had the same color scheme. The same was true for No. 79 statue air calliope and No. 66 the steam calliope. The former Robbins Bros. air calliope which was carried in 1935 but not in 1936 was repaired and painted and again made the tour in 1937. It was equipped with a unafon and became No. 82. The old sunboard was replaced with one that had formerly been on Cage No. 11 (see back cover photo May-June 1965 *Bandwagon*). This new sunboard had carvings of birds in the center. The wagon's old outside type sunburst wheels were also replaced with the newer inside type.

The three pony floats, Cinderella, Old Woman in Shoe, and Mother Goose were again carried and were always a popular parade feature. The France Tableau was added to the show and became No. 80 being used to carry trunks and in the parade carried the No. 2 band relieving the Columbia wagon which now remained on the lot where it was used as the grandstand ticket wagon. France was used by Cole for the first time in 1937, having been in storage at Rochester since arriving with the initial Robbins Bros. equipment back in December 1934. It was a beautiful wagon, basically painted red with plenty of gold trim and with the colors of the rainbow embellishing its central carved design and paintings. In the past there has been some confusion as to when the France wagon was added in 1937. Some historians were once of the opinion that the wagon was not added until later on in the 1937 season and was not there at the beginning. Some

Photo No. 9 — Stringer wagon No. 109 built new at Rochester winter of 1936-37 was equipped with solid rubber tired carnival type wheels. Photo taken at South Bend, Ind. May 4, 1937. Photo by Gordon Potter.

data sheets claimed the wagon was not added until May 29 at Erie, Pa., however Gordon Potter says this report is completely in error and corrects it with this interesting observation.

"I was at Rochester, April 12th, and the France wagon was painted and drying in the sun. They loaded out for Chicago the next day as I recall and France went with the train. I talked with Fred Seymour and he said they liked the idea of having France with the show as then the Columbia wagon could remain on the lot and start selling tickets before the parade returned to the lot if need be. I knew Jimmy O'Conner of Logansport, Ind., who did the pictorial work on

Photo No. 10 — No. 94 was one of two big top canvas wagons built new in winter of 1936-37 at Rochester and was equipped with solid rubber tired wheels. Photo taken at South Bend, Ind. May 4, 1937. Photo by Gordon Potter.



France and he told me how he had to cut all his paint with gasoline so it would dry faster. Some of the lesser painters put on the ground colors and he did the art work. Then they spotted the wagon right outside the paint shop door on the south side of the building in the warm sunshine to dry as they put on the final touches. I went to Chicago on April 23 and saw the show in the Stadium and France was there."

Although the winter quarters shops had put in considerable work in the building of the four new cages and doing various remodeling and repair work on the other cages and tableau wagons the main shop effort during the winter of 1936-37 was directed toward the baggage wagons. It was the poor condition of the baggage wagons that had caused so much of the show's woes during the initial season of 1935 and although they had been put in acceptable condition for 1936 they weren't really put into top notch condition until now. All were given a thorough overhaul and a large building program of new wagons took place so that by opening day every piece of rolling stock owned by the show was in nothing but the best of condition and remained that way from then on.

Gordon Potter has very kindly given the complete information on this new baggage wagon program and the list of new wagons for 1937 is as follows.

1. Stringer wagon No. 109, was built new, 28 ft. long, and was equipped with hard rubber tires. Old stringer wagon No. 107, also 28 ft. long, but still equipped with steel tired wheels, was also carried in 1937 giving the show again two stringer wagons. It may be recalled that in 1935 the show carried two stringer wagons but only used one in 1936. (See Photo No. 9)

2. Big top canvas wagon No. 94, built new from the ground up, 19 ft. long, and equipped with hard rubber tires. (See Photo No. 10)

3. Big top canvas wagon No. 95, built new from the ground up, 19 ft. long, and equipped with hard rubber tires. Potter

describes the two new canvas wagons for 1937 as being very fine with exception of their "crummy" wheels. The equipping of some baggage wagons with the hard rubber tired carnival wheels the show had purchased the previous season did not set well with baggage wagon enthusiasts. The canvas wagons used in 1936 were used to carry planks in 1937.

4. Stable (or horse tops) wagon No. 40 was a fine new wagon they built that had steel sides and was equipped with steel tired wheels. It replaced the old No. 40 wagon (See photo 13, page 23, Jan.-Feb. 1966 *Bandwagon*) whose body was junked and lay about the Rochester quarters with other discarded wagons for several years.

5. Stake and chain wagon No. 106 was built new from the ground up. It was 16½ ft. long, an excellent wagon, and was equipped with steel tired wheels. (See photo No. 7)

6. Plank wagon No. 105 was added for 1937. It was probably an old wagon which had not been previously used and was extensively rebuilt. It was equipped with steel tired wheels. Potter says he recalls how the quarters shops would take an old wagon and put in all new flooring and planking on the sides and really rebuild them very completely. He says he would guess that is what was done in case of No. 105 but is not positive. In any event it was "new" for 1937. (See photo No. 11)

7. Stake Driver No. 110 was built new but had old wheels on it. It is possible some of the mechanism came from an old stake driver but a lot of new angle iron etc. was used in it.

8. Dog Wagon No. 83 (See photo No. 6) was used for the first time in 1937 and there is quite a story to it. In 1936 Jorgen M. Christiansen played fairs with a Great Dane dog act. When he joined Cole for 1937 he brought the dog act along. He had a Dodge truck to haul the dogs, props, wardrobe etc. around to the fairs. The shops took the truck and took the body off, put new gears and steel tired wheels under it and made it into wagon No. 83. The truck chassis was left in one of the buildings at Rochester during the summer. Potter comments on the wagon by saying to "note a lot of steel 'I' beam pieces were used in the front gear below the 5th wheel and that doesn't look 'right' to me."

9. Light Plant wagon No. 53 was added for 1937 giving the show a total of three light department wagons. It was similar to the other two wagons, Nos. 51 and 52, and was a steel wagon which resembled a truck or trailer body and was equipped with hard rubber tires.

In addition to the above mentioned baggage wagons the show's shops also built two new chariots for 1937. They were equipped with new wheels from St. Marys. The steel tire on the left wheel was two or three times as thick as the tire on the right wheel. This was to give

weight on the inside and keep them from tipping over when going around the curve at the end of the big top at a fast rate of speed.

All of the above wagons were carried by the show in 1937. Another wagon was fixed up, painted, and numbered and was all ready for the road but at the last moment did not go out but remained at Rochester. This was the old Robbins Bros. ticket wagon which had come to the show in December 1934 but had not been used. It was repaired, painted, and decorated and given the No. 81. It was

that the show purchased a Mack from an oil company in Indianapolis.

The train light plant on the wagon list was made from one of the original six cross cages the show used in 1935. Of this original six, three of them of course were carried in 1937 as cages, and Potter has it in his notes taken at quarters in early 1937 that Old Cross Cage No. 11 had not been fixed up to go on the road but he has nothing on the sixth cage and wonders to this day what might have happened to it.

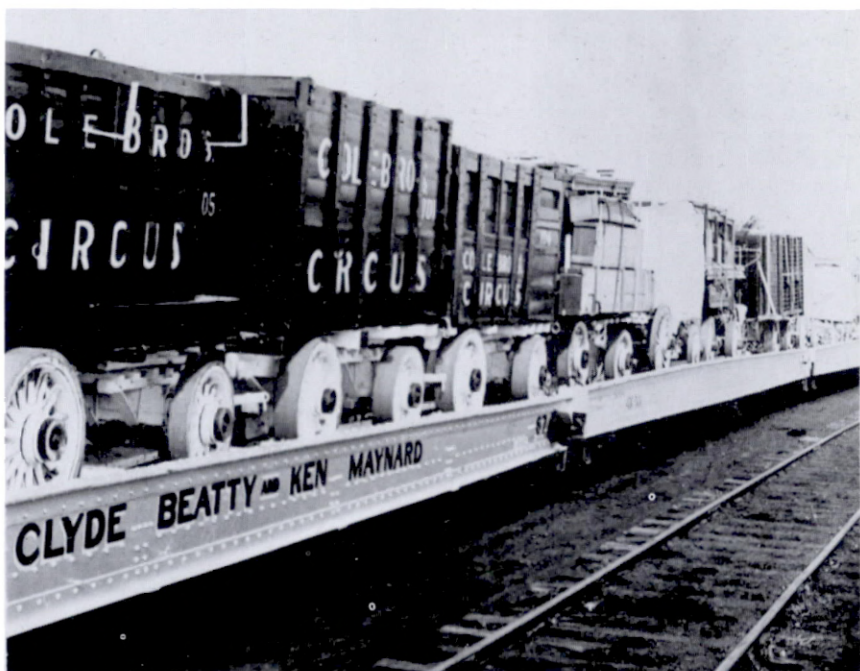


Photo No. 11 — Loaded flats at Kokomo, Indiana, May 5, 1937. At extreme left is No. 105, planks wagon, built "new" (rebuild of old one) winter of 1936-37. Note newly purchased Warren flat cars at right had not yet been fully lettered. Photo by George Piercy.

intended for the wagon to carry an electric organ which would be played during come in and other times. Jess Adkins once told Potter that he had placed the order for the organ and had intended to house it in No. 81 but on opening date the organ still hadn't arrived so he just cancelled the order for it and left the wagon in quarters. This wagon does appear on some 1937 Cole wagon lists as "No. 81, P. A. System Wagon" but the fact is it never did actually leave winter quarters.

The color scheme for the baggage wagons in 1937 was red with white lettering and numbering. Wheels and gears were painted white with red and blue stripping.

It will be noted on the wagon list that the show added a fourth Mack truck for 1937. Potter says it was his understanding

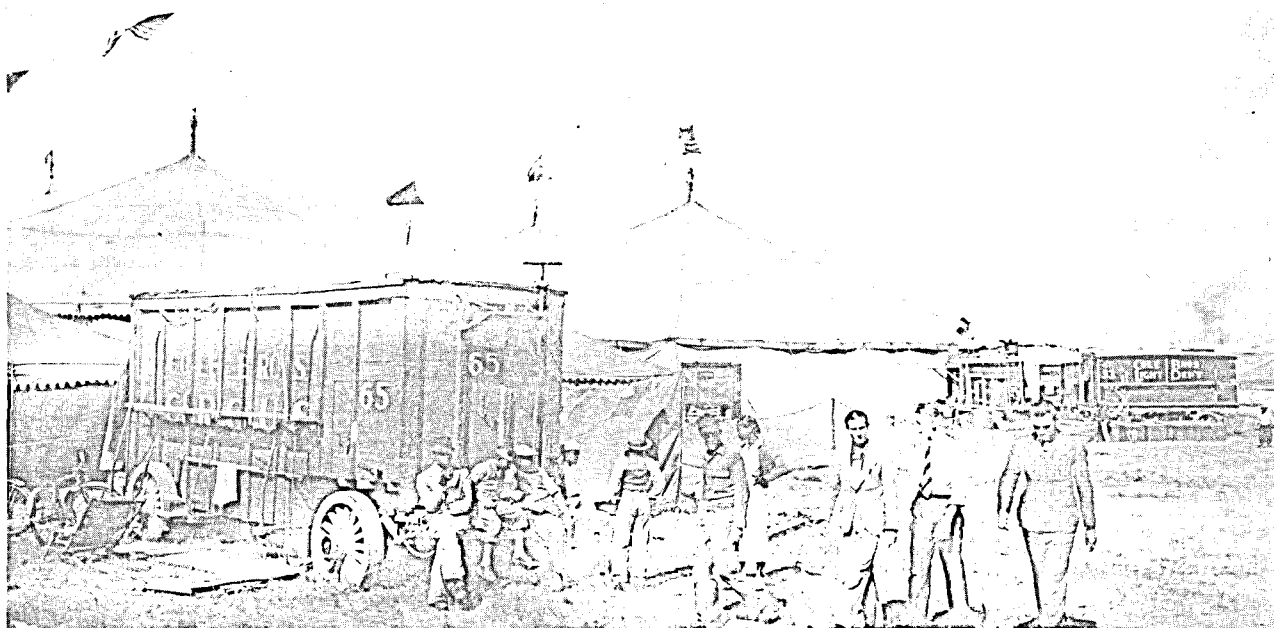
Some explanation about the following 1937 wagon list that is printed here should be given. Some members might wonder why a 1937 wagon list that has been floating around for years was not used, especially when this particular list had the notation "Personally checked by the late Jess Adkins." That possibly might have been true but the wagon list still contained a number of errors which included the omission of some wagons known to have been carried in 1937 and the addition of some that were not. I have attempted to put together a wagon list which is as correct as I can make it. Potter has helped me with it by providing notes he made off the "official wagon list" he once saw posted in the Rochester shops. One wagon that appeared on earlier lists which I have eliminated was a "No. 33 concessions wagon." This wagon has never appeared in photos of the show and many eyewitnesses do not recall it being there. It is believed that somehow this wagon got on the list in error and that No. 65 the number of the concessions wagons actually on the show in 1937 was omitted. I have added No. 65 in the proper place as well as No. 60, a wagon carrying part of the side show,

which was omitted from some lists. The various wagon lengths on this list are bound to cause some confusion, especially to model builders who are more interested naturally in the actual length of a wagon rather than the loading space the wagon took on the train. The loading space was often used even on official show wagon lists rather than actual lengths for train loading planning purposes. On the list printed here the actual wagon length is given when that fact is known, otherwise the length that appears is the one that has appeared on earlier

O. Parks, general press agent; Allen J. Lester, contracting press agent; Bernie Head, Raymond B. Dean, and Thomas Dawson, press representatives; William Backell, manager advertising car No. 1; Harry J. McFarlan, equestrian director; Lou Delmore, manager of side show; Vic Robbins, big show band leader with 14 piece band; P. G. Lowery, side show band leader; Eugene Weeks, manager of candy stands; Eddie Allen, superintendent of elephants; Eugene Scott, superintendent of menagerie; Al Dean, superintendent of cookhouse; Harry Brown, superintendent

had a circus flavor. Cole billers scored some big hits in New York and a real banner hit was one of the largest billing stands in Manhattan circus history which covered the greater part of a side of the 15 story Hermitage Hotel building at 41st and Broadway in the heart of the Times Square district.

In order to present this unusual circus offering which is one of the most significant circus events of the 30's the full account and program review as printed in the May 25, *Billboard* follows:



lists and are certain in most cases to be the train loading length.

It might be also noted on the list that there are only two chariots while earlier lists show four. Potter says that the official list he saw in Rochester had only two chariots, the two newly built for 1937, and believes that only these two were carried.

A 17 ft. gilly truck on this list might be in error. Although the show did earlier have such a gilly truck it was not on the official 1937 list and does not appear in photos but there is the possibility the truck was still carried.

The No. 108 gilly wagon on the list was the small one horse wagon used to pick up stakes around the lot.

The show lined up its 1937 staff early in the spring and by opening day it was all set and was listed as follows: Jess Adkins and Zack Terrell, owners and managers; Floyd King, general agent and traffic manager; Earl Lindsey, manager; Dr. E. Partello, legal adjuster; Harry Harreld, secretary; J. L. Murden, national advertising; Fred C. Schortemeir, general attorney; Noyells Burkhart, auditor; Arnold Maley, charge of white ticket wagon; Fred Seymour, superintendent; Ora

Photo No. 12 — Cole Bros. on lot at Galveston, Texas, Oct. 15, 1937. In foreground is No. 65, concessions, heavy drop frame wagon formerly on 101 Ranch show. At right are the 3 light dept. wagons including No. 53 built new winter of 1936-37. Photo by W. H. B. Jones.

of baggage stock; Charles Hunter, superintendent of ring stock; P. A. McGrath, trainmaster; Louis Scott, superintendent of lights; Mrs. H. J. McFarlan, superintendent of wardrobe; Orlie Williams, superintendent of properties; Charles Young, superintendent of big top canvas; and John James, superintendent of sideshow canvas.

Cole's opening at the Hippodrome was the talk of the circus world. Details of the engagement came in the early spring and was announced the show would be framed along Continental European lines and would utilize both the stage and arena. The Hippodrome had been the scene of Billy Rose's musical production of "Jumbo," starring Jimmy Durante, which had closed a few months earlier. The seats of the Hippodrome had been decorated to resemble circus starbacks and the overall decor of the place still

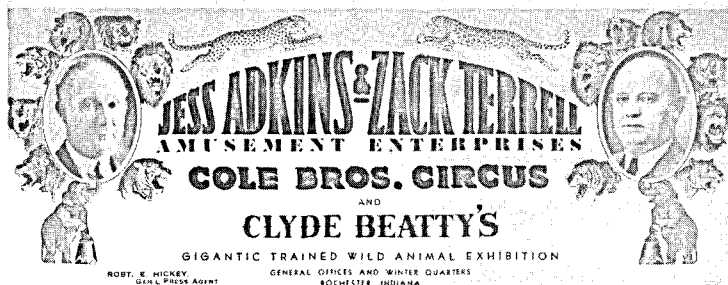
"COLE-BEATTY CIRCUS MAKES N. Y. DEBUT AT HIPPODROME. — Program patterned after European One Ringers — girl numbers intersperse regular features — Beatty cat act continues as center of interest, closing show.

"New York, March 20 — Marking the first time in nearly 30 years that a major circus other than a Ringling owned show has played a spring indoor date in Manhattan, the Cole Bros.-Clyde Beatty contingent opened its third annual tour Thursday afternoon at the historical Hippodrome. The show, in for 25 days and framed along European circus lines, got off on its initial showing with Jess Adkins supervising the entire layout and playing host to a sizable delegation of New York circus lovers. Zack Terrell, co-owner of the show, is still in winter quarters in Rochester, Ind. and is due in New York early part of next week.

"According to General Agent Floyd King and officials of the Hippodrome the advance sale, with a \$2.50 top, is more than satisfactory considering the fact that the show title and location of the engagement are unfamiliar to New York circus audiences. The new visitor to New York, in town until April 11, is

JESS ADKINS & ZACK TERRELL
AMUSEMENT ENTERPRISES
General Offices and Winter Quarters
ROCHESTER, INDIANA

Rochester, Ind., Dec. 2, 1934.



JESS ADKINS & ZACK TERRELL
AMUSEMENT ENTERPRISES

ACTS FURNISHED FOR INDOOR CIRCUSES, FAIRS, CELEBRATIONS AND SPECIAL EVENTS

COLE BROS. 4-RING CIRCUS
Featuring **CLYDE BEATTY**
Greatest Wild Animal Trainer Of All Time

General Offices and Winter Quarters
ROCHESTER, INDIANA



COLE BROS. CIRCUS
with **CLYDE BEATTY**
Greatest Wild Animal Trainer of All Time
General Offices and Winter Quarters
ROCHESTER, INDIANA

EN ROUTE

COLE BROS. CIRCUS
with **CLYDE BEATTY** and **KEN MAYNARD**
ROCHESTER, INDIANA

FAMOUS COLE BROS.
CIRCUS

GENERAL OFFICES AND WINTER QUARTERS
ROCHESTER, IND.

Dear Sir,

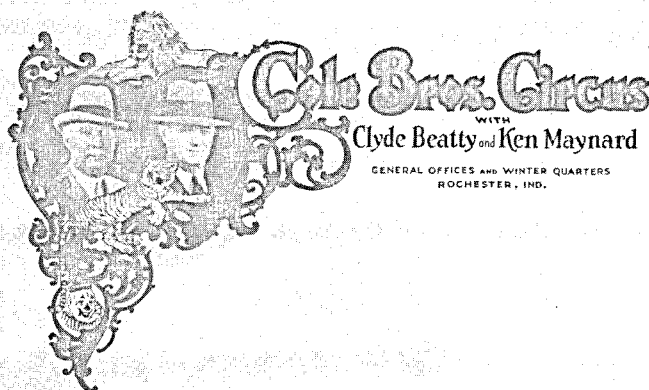
I sent you a roll of Sherman
papers as I had to send it to keep others

COLE BROS. CLYDE BEATTY
CIRCUS

J. D. NEWMAN
Gen. Agent & Traffic Manager

Advertising Department

General Offices
ROCHESTER, INDIANA



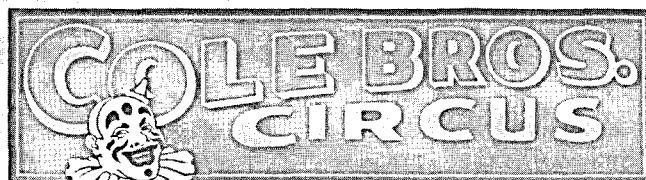
MISS KLARA E. KNECHT
EDUCATIONAL DIRECTOR

COLE BROS CIRCUS
WITH
CLYDE BEATTY
AND
KEN MAYNARD



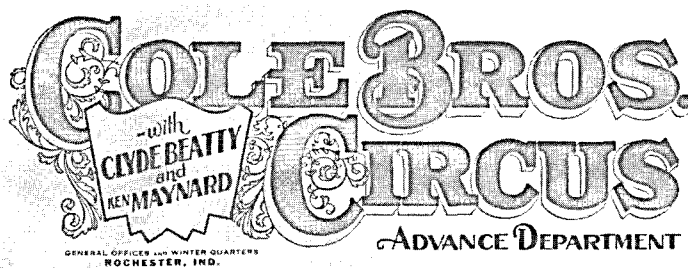
ROCHESTER, IND.

ENROUTE Chicago
April 27, 1938



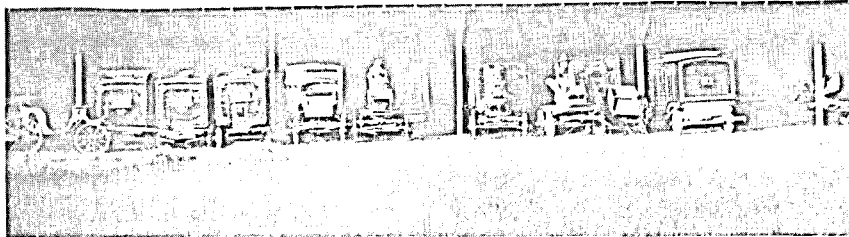
GENERAL OFFICES AND WINTER QUARTERS
ROCHESTER, IND.

ALLEN J. LESTER
CONTRACTING PRESS AGENT



GENERAL OFFICES AND WINTER QUARTERS
ROCHESTER, IND.

This selection of letterheads shows the variety of designs used by the show while it wintered at Rochester, Indiana, from 1935 until 1940. All are from the Pfening Collection.



planning to capitalize heavily on Easter week without opposition from Ringling-Barnum. Big Show, opening April 8 at Madison Square Garden, is missing the holidays for the first time in several years.

"Under direction of Allan K. Foster, New York dance director, and Rex de Rosselli, in charge of personnel, the program has been routined along lines of the single-ring winter circuses so popular on the other side of the Atlantic. Forty elaborately costumed show girls, trained by Foster, and unusual lighting effects add a welcome dash of color, removing this layout from the usual run of circus programs. The girl numbers intersperse the regular attractions and also aid as a buildup for feature acts in other instances.

"As usual Clyde Beatty and his lions and tigers occupy the center of interest and probably for the first time in his career the young showman closes the program. Comment on this act is needless, it still rates tops in its field and bears out the fact that Messrs. Adkins and Terrell still have the biggest drawing card in the circus world. Other features of the show include Jorgen M. Christiansen's Liberty horse act, using 24 well matched equines in a routine that is nothing short of sensational; Frank Shepherd, trapeze artist who displays his usual skill in heel-and-toe catches and featuring a twisting somersault, catching by the heel; the elephant act under direction of Gene Allen, young Harold Barnes on the tight wire; humorous antics of Clowns Otto Griebing and Emmett Kelly working in

Photo No. 13 — Wagon shed at Rochester quarters was built in winter of 1936-37 and shown here a year later. Note wagon No. 81 at extreme right which was the former Robbins Bros. ticket wagon fixed up to go out in 1937 but remained in quarters instead. Bandwagon collection.

the front rows of the house and the Gretona Troupe's balancing stint on the high wire.

"Thursday evening's show ran slightly under three and a half hours but with the usual trimming should be down to less than three hours in a few days. Program is paced at a fast clip by Victor Robbins' Band. H. J. McFarlan is equestrian director.

"Under direction of King, the press and billposting departments have accomplished a remarkable job of letting the city know that a new show has arrived in town. Raymond B. Dean, Ora Parks, and Allen J. Lester, press men, have landed plenty of yarns and art in the dailies with indications of increased co-operation as the date progresses, and William Backell and Clyde Williard have literally plastered the mid-town section with paper.

"The Hippodrome date is under auspices of Mrs. William Randolph Hearst's Free Milk Fund for Babies. Proceeds of the four Sundays will go to the Fund.

DETAILED REVIEW

"Display 1 — Inaugural Pageant. No special theme attaches to the parade of human and animal performers in colorful costume and gaudy livery around the circular hippodrome

track. Bright spots in the cavalcade of performing talent are the svelte misses of the Allan K. Foster troupe. Because of difficulty still being experienced in cutting down show to an 11 p.m. finale several eye-filling items were omitted from the pageant of the one-ring Circus Continental.

DISPLAY 2 — Dennis Curtis Taximeter. The ring is occupied for an amusing spell by this familiar hick and mule act. Curtis is supported in addition to the anonymous mule, by two men and a woman. Plenty of laughs and loudly applauded.

DISPLAY 3 — Zoeppe Family. Here the Aurelia troupe of bareback riders double in a balancing routine on unsupported ladders. At one juncture four ladders are lined up simultaneously and the punchy windup calls for a three high stunt on a single ladder. As the Zoeppe Family does its stuff the Foster troupe provided a kaleidoscopic background with their intricate routines on a backdrop ladder arrangement of gridded squares.

DISPLAY 4 — Mlle. Cyse O'Dell. This clever aerialist gets a solo spot for her exhibition of one arm planges more than 30 ft. above the ring. At this show the tight squeeze on time forced her to omit her trap work. She did 70 planges with grace and easy endurance, drawing a loud and prolonged hand.

DISPLAY 5 — Roland Hebler Seals. Hebler paces his three fur-coated amphibians in a showmanly routine of acrobatics and balancing. The familiar windup is a musical session on horns by the star of the flappers.

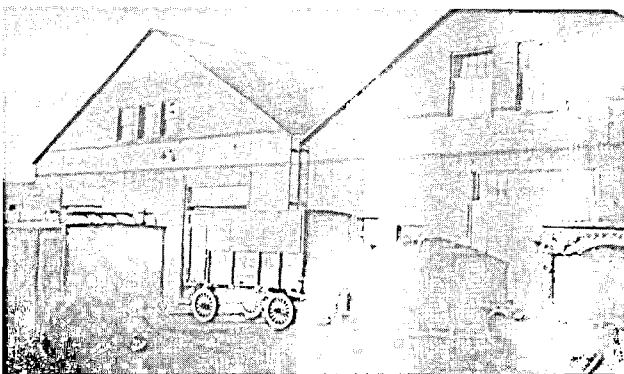
DISPLAY 6 — Clown Runaround. At this interval the talented zanies of the Adkins-Terrell manage pour out over the hippodrome track with their travesties on human foibles, finally leaving the ring to one of their number who performs a rhythm tap on abbreviated skis.

DISPLAY 7 — Juanita Hobson. With the support of tastefully accoutered Foster misses and 10 equines Miss Hobson makes an imposing entrance. She remains solo for a most pleasing session of bareback riding on a white resinback. Her feature stunts are hurdles of ribbon garlands forming the ring's diameter and side-saddle hurdling of burning logs.

DISPLAY 8 — Jorgen M. Christiansen Dog Act. The famous animal trainer paces in this display five Great Danes and an unusually smart pony. The canines and the midget equine give a satisfying impersonation of a Liberty horse routine and Christiansen's showmanship is in evidence thruout.

DISPLAY 9 — Chester Barnett and Tippy. A wait is filled ingeniously by the walkaround stunt of Chester (Bobo) Barnett and his nipply little terrier. As Barnett circles the track beating a bass drum the terrier precedes him on a twice around balanced with easy effort on his hind legs.

DISPLAY 10 — High-School Horses. Here Christiansen shines again as an animal master and a place in the limelight is reserved for the Foster Girls who precede the menage turn in a mass version of the minuet in appropriate Colonial wardrobe. Taking part in the skilled staging of the high school routine are six girl riders. The effect is considerably enhanced by the employment of phosphorescent costumes and horse



trappings under subdued lighting. Christiansen tops off the display with solo work, assisted by two of the riding girls who also solo.

DISPLAY 11 — Gene Allen's Elephants. Here is one of the fastest paced bull turns this reviewer has caught in recent years. The attractive Miss Allen paces eight of the Cole pachyderm herd in stunts that reflect up to the minute trends in trained animal presentation. Her four grooms work with enviable skill and Miss Allen strictly on her own in the outstanding bits has the situation well in hand at all times.

DISPLAY 12 — Imperial Tatotmas. These Jap gymnasts succeed in filling every moment they are on with stunts of great appeal. There are five men and two girls and the forte lies in their Risley efforts. The incidental tumbling and contorting fits in nicely with the general theme of their work.

DISPLAY 13 — Clown Music Fest. Otto Griebling whose clever productions are in evidence thruout the evening is given an opportunity to hog the spotlight with his musical interlude. He is a laugh provoking leader and his supporting zanies are blatant tooters.

DISPLAY 14 — Harold Barnes. This tightwire prodigy is fast growing up and improving accordingly in his work on the silver thread. At this show he scored particularly with his crotch jumps repeated in rapid succession and his back somersault feet to feet brought out one of the loudest applause demonstrations of the evening.

DISPLAY 15 — Burlesque Bull Fight. Between this display and the Barnes tightwire exhibition the Foster troupe brightened up the proceedings with a Spanish number that was well executed and colorfully dressed. The "bull fight" act calls for the services of two of the clowns and three canines rigged out as bulls. It has its funny moments but drags in spots too.

DISPLAY 16 — Picchianni Troupe. Preceding the teeterboard stunting by the renowned Picchiannis the freaks did a walkaround accompanied by detailed descriptions of the announcer. The freak parade is headed by Ajax carrying the tattooed girl in an iron-jaw contraption. Bringing up the rear are the Gibb "Siamese" twins. Without a single miss the Picchiannis went thru their familiar routine, which is highlighted by Gino's triple somersault from teeterboard to a chair.

DISPLAY 17 — Mlle. Rita La Plata. This French miss works way high up on a trap, featuring a spine balance and a crooked-knee suspension without a net. The thrilling windup is a dive to a prop trap breakaway in which she clears the ring rail by inches. Swell showmanship displayed thruout both by staging and Mlle. La Plata's deportment.

Photos No. 14, 15, 16 — Form panorama showing front of the main quarters buildings at Rochester. The newly built train car shops shown connecting the original buildings was constructed in the fall of 1936. Note the former Ringling hay animal cage in foreground. Photo taken Nov. 17, 1936. Photo by Gordon Potter.

DISPLAY 18 — American Indian Potpourri. This display is opened with a tableau of cowboys and girls warbling against a background of covered wagon and Western sky. The Foster Girls take part in an elaborate Indian number. As the ensemble fades out the ring is occupied by a combo of the Aurelias and Hobsons, riding families on the show. All the 10 riders wear Indian costume and work with great speed.

DISPLAY 19 — Flying Harolds. The intermission period gives the prop boys an opportunity to set up the rigging for this flying turn. In the troupe are two mixed teams with members of both sexes assigned to flying. At this show several of the somersaults were missed.

STADIUM
1800 WEST MADISON STREET
TODAY! TONIGHT!
COLE BROS. - CLYDE BEATTY
CIRCUS
AND
KEN MAYNARD
Screen's Greatest Western Star
and Congress of Rough Riders.
Biggest and Most Astounding
Sensations Ever Assembled.
GREAT WILNO
SHOT OUT OF THE
MOUTH OF A CANNON
1000 People — 400 Arena Stars — 512 Wild Animals — In Great 5 Continent Menagerie — 30 Elephants — 500 Horses — 3 Trains of Double Length Railroad Cars — \$7,500 Daily Expense.
TWICE DAILY 2 & 8 P.M. **POPULAR**
DOORS OPEN 1 & 7 P.M. **PRICES**
40c to \$1.85 — 4,000 SEATS 40c
Tax included. SEATS ON SALE AT BOND'S
65 W. MADISON ST., AND STADIUM GRILL

DISPLAY 20 — Beehee-Rubyatte-Ben Hamid Troupe. Originally scheduled for a spot much further down, the combined troupe of 18 tumbling Arabs fitted in cozily here. Plenty of action here. The highlights are a pyramid five high and the paried pyramids whereby two top mounters support eight men each. The Oriental motif is given strength by the appearance of the Foster girls in a dance with crotales.

DISPLAY 21 — The Torellio Dog and Pony Act. Following one of the clown walkarounds two personable misses present an offering in which canine agility and intelligence are featured. A bull terrier does lightning hurdles on a turntable; there are various other solo stunts by canines and the bulk of the time is taken up by four ponies in a Liberty routine dotted with the gamboling of dogs over and under them as they circle the ring.

DISPLAY 22 — Frank Shepherd. This outstanding trapezist is afforded an excellent setting by a contingent of Foster girls, who are grouped around the ring as he works high above. There are several breath stoppers in Shepherd's trap stunting array and the big punch is the twisting somersault winding up with a heel catch — without a net.

DISPLAY 23 — Christiansen's Liberty Act. Touted as the greatest Liberty Act in one ring in circus history this display is at least something to marvel at from many angles. Entirely alone in the perimeter made by the Cremallion stallions, Christiansen gets trigger response from the 24 animals. The windup calls for solo bits by three of the horses. The running time cut be cut here to great advantage, both to this display and to the show.

DISPLAY 24 — Griebling Comedy Act. If tieups are to be made with auto concerns Cole Bros. evidently is determined to do it right. A

car of well known manufacture rolls into the ring. First emerges Griebling and there follow him from what seems to be an average size coupe 16 Foster girls and two assisting clowns. After a plug for the auto from the announcer, Griebling puts on his pleasing burlesque on snake charming.

DISPLAY 25 — The Gretonas. This thrilling high-wire act performs its familiar routine with shining new equipment and costuming. The climactic three high stunt with one of the girls perched on the shoulders of a balanced middleman held the audience entranced and bedlam broke loose when they negotiated the wire's length.

DISPLAY 26 — Clyde Beatty. Here indeed is possibly the greatest circus attraction of this era. Instead of his appeal being diluted by perennial appearances Beatty does a reverse on the proposition by showing up as a considerably punchier item than on his first appearance here with the Ringling-Barnum show several years ago. His film and radio appearances help audience appreciation and have had their effect on him, too. He has grown considerably in stature as a showman. He seems to be able to do anything with the cats except make them sing. This display could not have been anything but last because no attraction in this layout could possibly follow and expect to hold audience attention. Single drawback here is necessity of presenting act from stage, thus visual advantage of its usual center ring display.

Author's Note. I cannot overemphasize the help Gordon Potter has been in preparation of this series of articles. He has spent hours in researching his files and very carefully typing out page after page of highly important data on the Cole show. He also very kindly calls attention to unintentional errors that creep in at times. Recently he has called attention to the fact that Cages No. 19 and 26 were actually 14 ft. long (in each case) but for some reason both were put on the wagon list as 16 ft. A few other Cole Bros. wagons also had 2 ft. added to their length when put down on the wagon list while many had only 1 ft. added. This was to show the space taken up on the train and included the foot rest and any hardware that might add any to the length of the wagon. Some wagons, particularly the 12 ft. cages, had nothing added to their length when put on the wagon list. Potter also calls the reader's attention to a part on 34 of the Nov.-Dec. 1965 *Bandwagon* which reads "about 40 lengths of blues located at both ends of the big top." Potter says this is somewhat ambiguous and we quote his clarification as follows:

"What I meant to say was that there was a total of 40 lengths of blues in the big top and of course they were located on both ends of the big top, but there was not 40 lengths at each end of the top. Actually the end where the connection to the menagerie top had about 18 lengths of blues, while the far end had about 22 lengths. This varied slightly with different shaped lots."

To be continued next issue.

CIRCUS HISTORICAL SOCIETY
1966 CONVENTION
BARABOO, WISCONSIN



Short Sketches of Former Shows

KAY BROS. CIRCUS 1932-38

by Joseph T. Bradbury

Kay Bros. was the name selected by William "Bill" Ketrow for his medium sized motorized circus which toured from 1932 to 1938. Ketrow had a long career in outdoor showbusiness which dated back to the turn of the century. He and his brother, Frank, operated a small, successful, motorized circus called Ketrow Bros. for the 1924 through 1930 seasons. The show did not go out in 1931 but Bill was connected with a Tom show that year and no doubt some of the equipment was used. Throughout his career Bill often switched back and forth between various branches of outdoor show business.

For the 1932 season Bill Ketrow organized another circus at his Petersburg, Va. quarters using for the first time the title of Kay Bros. Circus. It was a one ringer with a dog and pony show format which carried a single elephant. It was a family owned show with the proprietor-manager listed as William Ketrow. His wife and children and brother, Frank, were actively associated with him in the management of the show. The major portion of the equipment, no doubt, came from the 1930 Ketrow Bros. Show.

The show was gradually enlarged and by 1936 Ketrow had the largest and best show of his life. The equipment was carried on 8 large trucks, mainly semis, but the show's caravan had a total of 26 assorted vehicles and 70 people were with it. Ketrow built his own trailers in quarters and they were painted as attractively as any on the road. It was the policy of the management to continually touch up the paint during the season and each truck was washed weekly.

In 1936 the show had all new canvas. The big top, a six poler, and the four pole sideshow were beauties, the latter sporting a large seven bannerline. The 1936 tent sizes were probably the same

Flashy Elephant Semi, Kay Bros. Circus, Seneca Falls, N.Y., May 18, 1936. J. V. Leonard collection.



Newspaper ad for Kay Bros. in 1936 tells of the various features of the show that season. Pfening collection.

as those later ordered for 1937 which was an 80 ft. round with two 40's and two 20's big top and a 50 ft. round with one 30 side show. The big top had comfortable seating including 700 grandstand chairs.

The show's menagerie consisted of two elephants and a couple of cages, all of which were placed in the sideshow.

The 1936 staff was mainly a family affair with William Ketrow, manager, Mrs. William Ketrow, treasurer; Bob Ketrow, asst. manager and lot supt., and Bob also was listed along with Milt Robbins as manager of the sideshow. The advance was headed by Frank Ketrow assisted by Tom Kennedy. They had a new bill truck and three billers.

Good balance and some outstanding acts marked the 1936 performance which was under the personal direction of Bill Ketrow who also served as equestrian director. The 1 hour and 28 minute performance was made up of many fine acts, some of them unusual for a show no larger than Kay Bros., and included Si and Nellie Kitchie doing perch and balancing acts; Mary Ellen Ketrow (Bill's talented daughter) with a superb wire act and she also worked the Kay Bros. Dancing Elephants; Edith Bookman, a youngster, on the Spanish web; Slim Biggerstaff and Harry Mathews, single traps; Don Carlos, unsupported ladder; Lola Morales and the Masker Trio, horizontal bars; Buck Leahey, Roman rings; Bob Matthews and his lion, King Tuffey, said to be the only wire walking lion on

Two examples of Kay Bros. beautifully decorated motorized equipment on Seneca Falls, N.Y. lot, May 18, 1936. J. V. Leonard collection.





Kay Bros. truck on lot at Seneca Falls, N.Y., May 18, 1936. J. V. Leonard collection.

exhibition; William Pickard and his sea lion, Mickey; the Del Rior Trio, Carlan Troupe, and George and Edith Gregg. Buck Leahey headed up clown alley with five other joeys. There was a 30 minute after show "concert" featuring the Eddys, Australian whip crackers; the pony "Spunkey" who worked with Shirley Temple in the movie "Curley Tops"; the Don Juans, and the Kay Bros. bucking mule, "Dynamite." The performance was given in two wooden rings, an elevated stage, and a steel arena and was in reality a "four ringer." Tom Lamb headed a good seven piece band.

Mason's Monkey Circus was again a strong front end attraction with the show.

Ketrow's shows generally played on the Eastern Seaboard ranging from northern New England to southern Georgia with extensive coverage usually given to Virginia and the Middle Atlantic states.

The 1936 tour began April 15 at Portsmouth, Va. and the show followed its usual trek through Virginia, Pennsylvania, New York, and New Jersey, then worked its way south finally closing in the fall deep in Georgia before going on

Kay Bros. Circus billing for stand at Seneca, South Carolina, Oct. 26, 1934. Circus Farm collection.



Kay Bros. 6 pole big top at Seneca Falls, N.Y., May 18, 1936. J. V. Leonard collection.

to quarters in Miami. The show wintered at Petersburg, Va. 1932-33 and 1935-36 and was at Miami quarters winter of 1933-34 and again 1936-37. In earlier days the old Ketrow Bros. Circus had wintered at times in Chester, Va.

Kay Bros. did not parade during the early 30's as was the custom of many motorized shows in those days. The show was fairly successful at the start and when the depression eased somewhat it made some money. The 1936 season was good for the show and Ketrow told the *Billboard* in late June that year that despite a wet and cold spring that so far he had not had a losing day.

During the years the show was out it played mainly in the smaller communities of from three to five thousand population and often was in county seats.

The show was on the road for the full season of 1937 and according to the Sturtevant files was out for a while in 1938 before it was converted into a dramatic tent show. The circus did not return to the road in either 1939 or 1940.

In 1941 Kay Bros. Circus was again on the road and played mainly in the mid-west and was around Chicago for several weeks. It was managed by Frank Ketrow and the show had a new big top, an 80 ft. round with three 30's and one elephant. Harold Barnes, wire walker, was a featured performer, and Si Kitchie was back doing his perch and head bal-

ancing act. Bob Ketrow was also a performer having joined the show after closing a tour in burlesque. The season of 1941 was the last time the Kay Bros. Circus appeared although Bill Ketrow continued in the "tent show" business until the late 40's. When I talked to him in 1950 he told me he was then retired and that the last show he had operated had been a hillbilly type tent show.

Editors Note: We are pleased with the readers' response to the initial article in this series which appeared last issue. As the title indicates, these are only intended to be "sketches," not full histories of the shows, nor complete biographies of the showmen involved. Because this minimum coverage has already been printed does not mean that we discourage further research and writing of these subjects by serious and capable historians. In fact the reverse is true. We would hope that these short sketches would only serve as preludes to greater efforts yet to come.

Movie star Burt Lancaster appeared with the Jack McCarthy perch pole and three bar act on the Kay Bros. Circus, probably during the 1941 season. This photo shows Lancaster (center) and the others in the act. Pfening collection.



WELCOME TO THE FOURTH ANNUAL SCHLITZ CIRCUS PARADE 4TH OF JULY, 1966, STAGED BY THE CIRCUS WORLD MUSEUM

We, at the Circus World Museum, want the friendship of all the members of the C.H.S. We believe that members of this group are very special and that their interest in the circus runs deep. We also believe that the Circus World Museum, as well as the other circus museums in the country, should be of special importance to you.

We welcome every member of this group in Baraboo at all times and we hope that what we are doing in Milwaukee each 4th of July will give you a tremendous thrill and an annual spectacle that will be dear to your hearts.

This year the Circus World Museum will erect a tent for your exclusive use at the parade assembly area. On June 30th, July 1st, 2nd and 3rd this will be your home and will be amply supplied with chairs. It is here you will meet and greet your friends. It is here you will meet the press of the nation to tell them about your organization.

To further enhance your stay in Milwaukee, Sunday, July 3rd, will be decreed Circus Club Day. A featured attraction of this special day will be a guided tour of the parade assembly ground conducted by Mr. Don Francis of San Francisco. He will give all members of your group a historic synopsis of the circus street parade, the story of the Milwaukee circus parade and then, on a conducted tour, an accurate and authentic history of each of the parade wagons.

Please remember for the four days prior to the parade day the assembly area is yours. For your special entertainment, through the courtesy of the Jos. Schlitz Brewing Co., Pat Anthony's cat act and Vidbel's elephants will perform twice daily and there will be more.

Fifty parade wagons will be on display for you to photograph and measure to your heart's content. Please remember for the four days prior to the parade day the assembly area is yours.

We must, however, restrict admittance to the parade assembly area on the day of the parade. Many conditions have, regrettably, forced us to this decision.

Bear in mind that the Milwaukee parade is not a one organization operation. Schlitz, the Museum, the Police and Fire Departments are striving hard to do a good and safe job for Milwaukee and Wisconsin. The logistics of the parade are reaching fantastic proportions. Stop and think what we are faced with parade day. 750 people in wardrobe; 450 horses; 50 multiple horse teams being hitched to wagons; transferring wild animals into our cages and dens; lining up the equipment, people and equestrian troupes; over 1500 people helping with the teams, troupes, animals, wardrobes, banners and flags. Strange animals, strange smells, strange horses, people strange to their jobs, wardrobe that's strange to the horses, flapping banners and flags, music blaring out, a herd of elephants strange to everything.

This is why only those participating in the parade can be permitted in the area. The insurance companies have been appalled by the multiple danger aspects of this venture. We have been ordered to do everything possible to reduce the exposure to accidents by keeping the public from the assembly area on parade day.

We sincerely hope you will appreciate our reasons for the restriction on passes to the assembly area on the day of the parade. We hope that the pleasures of the pre-parade days and the magnificence and excitement of the parade itself will please you. We will sincerely appreciate your cooperation.

We ask that the President of your group send us the name of two photographer members whom we will welcome to the assembly area on parade day so they can take official photos for your magazine.

The circus train is loaded in Baraboo June 29th. The train leaves Baraboo early June 30th and unloads at Milwaukee that afternoon. The circus train will be loaded at 6 p.m. July 4th. The morning of July 5th it will move to Baraboo and unload that afternoon.

We hope you all have a good time.

C. P. FOX, Director
Circus World Museum